

E. K. WATERHOUSE.



HOGARTH'S BOOK-PLATE



WILLIAM HOGARTH

"*Derisor lepidus, sed & severus,
Corrector gravis, at nec invenustus.*"

VINCENT BOURNE.

"In the Works of *Cervantes* or *Hogarth*, he is, I believe, a wretched Judge, who discovers no new Beauties on a second, or even a third Perusal."

HENRY FIELDING.

"He may be said to be the first, who has wrote Comedy with his Pencil."

ARTHUR MURPHY.

"Amidst all his pleasantry he observes the true end of comedy, reformation; there is always a moral to his pictures."

HORACE WALPOLE.

"His path of art was, before him, unopened, and it appears to have closed after him."

MARTIN ARCHER SHEE.

"They [his pictures] have this in them besides, that they bring us acquainted with the every-day human face . . . and prevent that disgust at common life, that *tedium quotidianarum formarum*, which an unrestricted passion for ideal forms and beauties is in danger of producing."

CHARLES LAMB.

"He was one of the greatest comic geniuses that ever lived. . . . His pictures are . . . rich, exuberant moral satires, exposing vice and folly in their most ludicrous points of view, and, with a profound insight into the weak sides of character and manners in all their tendencies, combinations, and contrasts."

WILLIAM HAZLITT.

"The offences of Hogarth against decency are few—for the most part latent, and never mischievous, because never alluring."

HARTLEY COLERIDGE.

"Hogarth is . . . the greatest master in his own *terribile via* the world has ever seen."

JOHN BROWN (of Edinburgh).

"He excelled at once in composition, in drawing, and in colouring; and of what other can we say the same? In his portraits he is as true as Gainsborough, as historical as Titian."

WALTER SAVAGE LANDOR.





*William Hoarsh.
from the Original Picture.*

WILLIAM HOGARTH

BY

AUSTIN DOBSON

HON. LL.D. EDIN.



*NEW AND ENLARGED EDITION WITH
SEVENTY-SIX ILLUSTRATIONS*

LONDON
WILLIAM HEINEMANN

1907

"Vice, if it e'er can be abash'd,
Must be, or *Ridicul'd*, or *Lash'd*."
SWIFT.

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PREFACE

IN 1902 this Memoir of Hogarth—the origin and growth of which are sufficiently explained in the following prefaces—was included in the sumptuous succession of Art Monographs, now in course of issue by Mr. Heinemann. In this series, it contained some prefatory pages on the painter's *technique* by Sir Walter Armstrong, which remain a distinctive feature of that edition. But it was always understood that, in due time, the book should revert to its original plan; and, if possible, make its appeal to the public in a cheaper and more accessible form.

Some stress was laid, in the Preface of 1902, on the tardily-accomplished recognition of Hogarth as a colourist; and on the very gradual acceptance of his achievement with the palette. The reaction which had then for some time set in, has proceeded; and there are even indications that it may go too far. For while it is manifest that the efforts of Hogarth as a painter pure and simple have been strangely underrated, it would be undesirable now to pass to the other extreme, and ignore his specific mission as a pictorial moralist and satirist. Those who, in his own day, unjustly appraised his brushwork, were surely not as much at

fault when they allowed that in "his own peculiar walk"—the words are Wilkes's—he was unsurpassed and unsurpassable. Extol him, if you will, as a layer of colours; exalt him, if you please, to a level with Van Dyck or Velasquez; but it must never be forgotten that his reputation was made, and is maintained, by such Works as the *Election Scenes* and the *Marriage à-la-Mode*.

Of the present impression, it is only necessary to say that, like its predecessors, it has received large additions in the way of notes and floating information. The "Catalogue of Pictures," for example, considerably increased in the issue of 1902, has been further extended. Nearly all the illustrations of the earlier editions, photogravures excepted, have been preserved; and a number of new ones have been inserted. On the other hand, having regard to the more popular character of this edition, a few items, now no longer necessary as historical evidence, or unsatisfactory upon other grounds, have been withdrawn from the Bibliography and Catalogues.

And here I take my leave—as a biographer—of William Hogarth. My interest in the subject is of long standing, since it dates from the hours in which, as a boy, I used to wonder over Jackson's woodcuts from the old *Penny Magazine*. When, twenty-eight years ago, the present book made its first modest appearance, I had neither hope nor thought that it would ever be re-set four several times in enlarged form, with the most modern advantages of type and illustration. In the interval,

I have often wished that it had been better done, or differently; sometimes, perhaps, that it had never been done at all. But, at least, I have endeavoured to exhibit Hogarth honestly. I have tried to show him at his best; I have loyally accepted his own disclosure of his method and his motives; I have obviously rectified some misconception, and I have added many minor details which, I trust, may be useful to the student of the future. That I have achieved finality, I cannot pretend; indeed, the concluding note as to the sale of *Marriage À-la-Mode* should serve to reprove so rash a presumption.

AUSTIN DOBSON.

EALING, October 1907.



TOMBS OF DOG AND BIRD
From Fairholt's Sketch, v. 144n

PREFACE

TO THE EDITION OF 1898

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ALTHOUGH, by the adoption of a different type, this volume is smaller in size than its predecessor, it actually contains much more matter. The "Memoir" and notes have been revised and amplified; very considerable additions have been made to the "Bibliography"; and the Catalogues of Prints and Paintings, besides being verified throughout, have been largely supplemented. A fuller Index has been substituted for that in the previous edition, and there are four new illustrations. These things, it is hoped, may have their value. At the same time, the Author by no means pretends to suggest that the book is either exhaustive, or unassailable. To be complete, to have made no blunders—are not claims which can be lightly put forward, especially in these days of fast-multiplying and often controversial material. Apart from mere lapses of misadventure and transcription, the much-advertised fountain-head is sometimes deplorably puddled; the most fair-speaking authority proves frequently as misleading as the most ill-favoured one; and even a contemporary newspaper, without being a Defoe, may contrive to "lie like truth." All that can be done is to endeavour after comparative accuracy. Whether that endeavour has been made in this instance, and with what result, the reader must be left to decide.

To thank, by name, all those who have rendered kind assistance would occupy too large a place in this Preface. But, while expressing general acknowledgment of favours received, the Author must not omit to mention two gentlemen in particular, to whose good offices he is conspicuously indebted. One is the friend to whom the volume is inscribed,* who has always taken an interest in it, and who has once more read the "Memoir," making many valuable verbal suggestions. The other is Mr. Fairfax Murray. Mr. Fairfax Murray is the present possessor of the unique collection of Hogarth drawings and engravings formed by Dr. J. R. Joly of Dublin, which not only comprises the contemporary Charlemont and Kingsbury collections, but many of the most valued possessions of H. P. Standly, George Baker, and other well-known connoisseurs of the past. Mr. Fairfax Murray has also acquired the collection, only recently in the market, which belonged to the Earl of Bessborough; and to this, and his other treasures, he has obligingly given the Author every opportunity of access, besides aiding him materially with his wide technical knowledge.

The unprecedented modern development of the graphic arts, and the prevalence of a milder method in satire, have perhaps somewhat attenuated the interest hitherto felt in Hogarth as an engraver and a pictorial moralist. But the tenacious admirer cannot fail to have observed with complacency that Hogarth's reputation as a painter has grown, and continues to grow. It is not of great import now that, during his lifetime, Churchill called him a "Dauber," and Wilkes spoke of his portraits as "almost beneath all criticism," since these were simply flowers of faction. Yet it

Mr. Cosmo Monkhouse, to whom the editions of 1891 and 1898 were dedicated, died July 20, 1901.

must be remembered that others of his contemporaries said much the same thing. Horace Walpole, for example, held the colouring of the *Sigismunda* to be "wretched," and he asserted in sober earnest that "as a painter Hogarth had but slender merit." The verdict of the Strawberry Hill virtuoso was echoed by many, long after the deaths of both artist and critic; and Hogarth's pictures, dispersed for the most part in private hands, were not forthcoming to plead their own cause. When at last a selection of them was brought together in 1814 and 1817, it began to dawn upon the spectator that second-hand report had been more at fault than usual, and this view gained ground steadily until the exhibition of 1862, when the matter ceased to be even doubtful. Since then, as specimen after specimen has been submitted to an unbiased public at Burlington House and elsewhere, the reaction has gone on, and though here and there a jarring voice is still heard, the practical consensus of critical opinion in England, in America, and on the Continent is to the effect that, so far from being an indifferent colourist, William Hogarth, at his best, was really a splendid painter, worthy to rank in all respects with the greatest of his contemporaries of the brush.

AUSTIN DOBSON

EALING, *September 1897*

PREFACE

TO THE EDITION OF 1891

ONE of the first lessons experience teaches to the maker of books is a wholesome distrust of the possible pitfalls of a Preface. If he be wise, he generally contrives to dispense with that decoration altogether. Yet there are occasions when, "by way of precaution, not puff" (as Hogarth would have said), some preliminary explanations are absolutely required. This is the case with the present volume. It is the amplification of a smaller book published, more than ten years since, in the "Great Artists" series. The limits of that series were inexorable; and it was not feasible, in the circumstances, to do more than give a summary or skeleton of Hogarth's life and work. In the re-issue now offered to the reader, an attempt has been made to clothe this skeleton, if not completely, at least sufficiently. With the exception of the introductory chapter, which has only been verbally revised, the "Memoir" has been entirely re-written, with the effect of extending it to more than double its original length. To have extended it still farther would not have been difficult, but since this would simply have increased the already disproportionate space allotted to the discussion of Hogarth's work, as compared with that occupied by the meagre story of his life—it has been thought better to restrict it to its present form.

The Author desires to add that, in remodelling the book, and incorporating into it such fresh information as has come to light during the last decade, he has freely made use of the fugitive articles on the subject written by himself during that period. This he has done, in some cases, without great alteration of the words.

The above remarks apply exclusively to the "Memoir," now described as "Part I." "Part II," which contains the "Bibliography" and "Catalogues," is virtually new. In the earlier sketch the "Bibliography" occupied little more than a page: it here occupies thirty-nine pages.* The "Catalogue of Prints," which was previously comprised in eight pages, at present extends to eighty-eight pages;*" while the "Catalogue of Paintings" has been increased from two pages and a half to twenty-six pages.* These figures of themselves will show that the additions have been considerable. In both the "Bibliography" and "Catalogue of Prints" the actual books and engravings have as a rule been consulted; and it is only where direct inspection has proved impracticable, that the particulars given have been derived from any other source. As respects the "Catalogue of Paintings," every effort has been used to render it comprehensive, but the Author does not pretend to have included in it every picture which has ever been proclaimed to be Hogarth's by its oversanguine possessor. The principle upon which the two Catalogues have been compiled will be found to be indicated in the notes which are prefixed to them.

It remains to specify the various obligations which have been incurred in the progress of the work. To Mr. G. A. Aitken, whose fortunate discovery of an advertisement in the "Craftsman" gave the first clue to the curious rectification

* These particulars refer, of course, to the edition of 1891.

of the date of "A Harlot's Progress"; to Mr. Robert Hoe, who sent the Author a number of valuable books from New York; to Mr. R. W. Ketton of Felbrigge Park, Norfolk; to Mr. A. H. Bates of Edgbaston; to Mr. W. Mitchell; to Mr. F. Locker Lampson; to Colonel F. Grant; to the Officials of the Reading and Print Rooms at the British Museum; and to the Author's friend and counsellor in this and many previous enterprises, Mr. R. F. Sketchley of the Dyce and Forster Library, South Kensington—his most cordial thanks are specially due. He has also to thank Messrs. Macmillan, Messrs. Cassell, and Messrs. Harper of New York for their obliging permission to use certain blocks; and he desires to record the fact that their rights are in no way prejudiced by the appearance in this place of the illustrations in question. Lastly, it is his pleasant duty to express to Messrs. Walker and Boutall, of Clifford's Inn, his grateful sense of the anxious care and invariable skill with which they have selected and employed the different methods of reproducing the pictures and plates. Only those accustomed to Hogarth's manner can fully appreciate the way in which these gentlemen have endeavoured, in spite of the drawbacks of a reduced scale, to give what Hogarth gave, without essential loss of his characteristics as an artist and an engraver.

AUSTIN DOBSON

EALING, *November 1891*

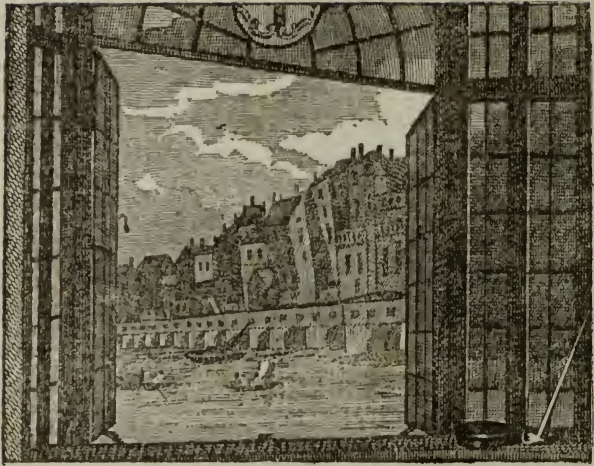
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PART I
MEMOIR

CHAPTER I

INTRODUCTORY



HOGARTH'S PUNCH-BOWL

THE greatest of our native pictorial satirists has not wanted for commentators and expounders of all sorts,—even for those

“who view
In Homer more than Homer knew.”

The two earliest—Jean Rouquet, the enameller, who described some of Hogarth's plates for the use of foreigners, and the Rev. Dr. John Trusler, who “moralised” the majority of them—are more noteworthy for their respective relations

with the painter and the painter's widow than for any special merit of their own. Horace Walpole, who followed these, was a writer of a higher order. But he reserved his enthusiasm too exclusively for fashionable amateurs like Lady Di. Beauclerk and the Hon. Mrs. Damer to do real justice to the downright artist of Leicester Fields. Georg Christoph Lichtenberg, a German critic of considerable sagacity, and John Ireland, the Westminster collector, were thoroughly sympathetic, and have written exhaustively of their theme; but both are somewhat too prone to use it as a peg on which to hang fantastic and often irrelevant disquisition. The great body of Hogarth fact is to be found in the successive

“Anecdotes” of the antiquary and printer John Nichols, and in the volume issued by his son, John Bowyer Nichols. In the case of the former, considerable allowance must be made for the malice of his assistant and adviser, George Steevens the critic, who, it has been truly said, “seems to have taken pleasure in mingling his own gall with the milk of his coadjutor’s narrative.” As to the rest, Samuel Ireland, the author of the “Graphic Illustrations,” is to be regarded rather as “a snapper-up of unconsidered trifles” than a contributor of essential information; while the commentaries to Cook’s and Clerk’s editions are practically worthless. Besides these, there are the lively, if in some respects inaccurate, life by Allan Cunningham (edited not long since by Mrs. Charles Heaton); the brief though technically authoritative sketch in Redgraves’ “Century of Painters”; the picturesque but fragmentary pages contributed to the *Cornhill Magazine* by George Augustus Sala; and—not to mention some minor names and anonyms—the deservedly well-known essays of Lamb, Hazlitt, Thackeray, and James Hannay.

At first sight, then, it would appear that enough has already been said respecting a subject which has occupied so many pens. And in truth, were a “Hogarth Society” to be founded, it may be doubted whether any material addition could now be made to the slender stock of existing data respecting the painter’s life. It is not likely, for example, that any new light—if new light be needed—will ever be thrown on that undignified quarrel with Wilkes and Churchill. Nor can it be supposed, because it is possible to regard the much-abused *Sigismunda* without the unreasoning passion which seems to have animated the partisans of the “Black Masters,” that anything important will arise to clear effectually that clouded reputation. Some day, no doubt, a critic, with (or without) the transfiguring enthusiasm of a Sainte-Beuve, will take up the “Analysis,” and demonstrate once more that it contains much common sense and some unregarded verities; but it will scarcely again enter into general circulation, or be commended in pompous platitudes by our latter-day Warburtons and Hoadlys. Nevertheless, if the chief circumstances of the painter’s career should remain unsupplemented, there will

always be a side of his work which must continue to need interpretation. In addition to delineating the faults and follies of his time, he was pre-eminently the pictorial chronicler of its fashions and its furniture. The follies endure; but the fashions pass away. In our day,—a day which has witnessed the demolition of Northumberland House, the translation of Temple Bar, and the removal of we know not what other time-honoured and venerated landmarks,—much in Hogarth's plates must seem as obscure as the cartouches on Cleopatra's Needle. Much more is speedily becoming so; and without guidance the student will scarcely venture into that dark and doubtful rookery of tortuous streets and unnumbered houses—the London of the Eighteenth Century.

Were it not beyond the reasonable compass of a methodical memoir, it would be a pleasant task to loiter for a space in that vanished London of Hogarth, of Fielding, of Garrick;—that London of Rocque's famous map of 1741-5, when "cits" had their country-boxes and "gazebos" at Islington or Hackney, and fine gentlemen their villas at *Marybone* and *Chelsey*; when duels were fought in the "fields" behind the British Museum, and there was a windmill at the bottom of Rathbone Place. We should find the Thames swarming with noisy watermen, and the streets with thick-calved Irish chairmen; we should see the doddering old Charlies with their poles and battered lanterns; we should "admire at" the dusky oil-lamps lighted feebly with the oil that dribbled on the Rake when he went to Court; and the great creaking signboards blotting out the sky, and not seldom breaking the heads of his Majesty's lieges beneath. We should note the sluggish kennels and the cobbled streets; and rejoice in the additional facilities afforded to foot-passengers at the "new buildings near *Hanover Square*." We might watch King George II. yawning in his Chapel Royal of St. James's, or follow Queen Caroline of Ansbach in her walk on Constitution Hill. Or we could turn into the Mall, which is filled of summer evenings with a *Beau-Monde* in cinnamon-coloured coats and peach-bloom *négligés*. But the tour of Covent Garden (with its column and dial in the centre) would take at least a chapter, and the pilgrimage of Leicester Fields

another.* We should certainly assist at the Lord Mayor's Show ; and we might, like better folk before us, be hopelessly engulfed in that great westward-faring crowd, which, after due warning from the belfry of St. Sepulchre's, swept down the old Tyburn Road on "Execution Day" to see the last of Laurence Shirley, Earl Ferrers, or the "gentleman highwayman," James Maclean. It is well, perhaps, that our limits are definitely restricted.

Moreover, much that we could do but imperfectly with the pen, Hogarth has done imperishably with the graver. Essentially metropolitan in his tastes, there is little notable in the London of his day of which he has not left us some pictorial idea. He has painted the Green Park, the Mall and Rosamond's Pond. He has shown us Covent Garden and St. James's Street ; Cheapside and Charing Cross ; Tottenham Court Road and Hog Lane, St. Giles's. He has shown us Bridewell, Bedlam, and the Fleet Prison. Through a window in one print we catch the rickety houses on Old London Bridge ; in another it is Temple Bar, surmounted by the blackened and ghastly relics of Jacobite traitors. He takes us to a cock-fight in Bird-Cage Walk ; to a dissection at Surgeons' Hall. He gives us reception-rooms in Arlington Street, counting-houses in St. Mary Axe, "sky-parlours" in Porridge Island, and night cellars in Hanging-Sword Alley. He reproduces the decorations of the Rose Tavern or of the Turk's Head Bagnio as scrupulously as he reproduces the monsters at Dr. Misaubin's museum in St. Martin's Lane, or the cobweb over the poor-box in Mary-le-bone Old Church. The pictures on the walls, the Chinese nondescripts on the shelves, the tables and chairs, the pipes and punch-bowls, nay, the very tobacco and snuff, have all their distinctive physiognomy and antitypes. He gives us, unromanced and unidealised, the actual *mise en scène*, "the form and pressure," the authentic details and accessories, of the age in which he lived. †

* These enterprises the author has attempted elsewhere. See "Eighteenth Century Vignettes," Third Series, 1896, pp. 324-346, and "Eighteenth Century Vignettes," First Series, second edition (1897), pp. 255-286.

† "It was reserved to Hogarth to write a scene of furniture. The rake's levee-room, the nobleman's dining-room, the apartments of the husband

But he has done much more than this. He has peopled his canvas with its *dramatis personæ*,—with vivid portraits of the more strongly-marked actors in that cynical and sensual, brave and boastful, corrupt and patriotic time. Not, be it understood, with its Wolfes and Johnsons—he was a humorist and a satirist, and goodness was no game for his pencil:—rather with its Lovats and Chartres, its Sarah Malcolms and its Shebbeares. He was a moralist after the manner of eighteenth-century morality, not savage like Swift, not ironical like Fielding, not tender-hearted at times like Johnson and Goldsmith; but unrelenting, uncompromising, uncompassionate. He drew vice and its consequences in a thoroughly literal and businesslike way, neither sparing nor softening its features, wholly insensible to its seductions, incapable of flattering it even for a moment, preoccupied exclusively with catching its fugitive contortion of pleasure or of pain. In all his delineations, as in that famous design of Prud'hon, we see Justice and Vengeance following close upon the criminal. He knew, no doubt, as well as we, that not seldom (humanly speaking) the innocent are punished and the guilty go at large. What matter! that message should not be preached—by him at any rate. So he drew his “Bogey” bigger, if possible, and drove his graver deeper in the copper.

What antecedents, what progress of circumstance, what special conditions produced this unique and individual artist in an epoch of mediocrities like Knapton and Shackleton, Hudson and William Kent?—in an age given over to auctioneers and art charlatans, to adventurers like Heidegger of the “Masquerades,” to Italian singers and French ballet-dancers? In the chapters that follow he must speak for himself; but when all is said and done, the reader will probably find no more conclusive reply to the question than this:—that he was a great and an exceptional genius, not to be conveniently ticketed off by any preconceived theory respecting his race, his epoch, or his environment.

and wife in *Marriage A-la-Mode*, the alderman's parlour, the poet's bed-chamber, and many others, are the history of the manners of the age.” So says Horace Walpole (“Anecdotes,” etc., 1771, p. 74), and in this, surely, he was an unimpeachable authority.

CHAPTER II

BIRTH, EDUCATION, AND EARLY YEARS

SOME time before July 1796, John Ireland, of 3 Poets Corner, Palace Yard, Westminster, received from Mary Lewis, Mrs. Hogarth's cousin and executrix, then resident in Hogarth's house at Chiswick, a number of documents which had been religiously preserved by his widow. They included the manuscript of the "Analysis of Beauty," corrected by the Author; and among the rest a brief sketch of his life. Apart from the story of his engravings it was not an eventful one; but the fragmentary account which he has left of it is thoroughly characteristic, and throws much interesting light upon his mode of work, and the singular—in some respects the unique—training for his vocation which he adopted. As far as we can, we shall interweave it with the facts of this memoir.

"The family of *Hoggerd*, ancestors of the celebrated William Hogarth, were tenants of this abbey [*i.e.*, Shap Abbey in Westmoreland] at the time of the Dissolution, and several members of it still [1814] continue in this neighbourhood." Thus the authors of the "Beauties of England and Wales" at p. 138 of their fifteenth volume. Nichols and the earlier biographers are not as specific, nor do they travel so far back. The Hogards, Hogarts, or Hogarths,* they

* As to the derivation of the name, a correspondent of *Notes and Queries*, September 27, 1890, writes: "If Hoggerd is the original, the meaning would seem to be Hogherd (=swine-herd); if Hoggarth or Hoggard, it might be 'hog-enclosure'; if Hogarth, possibly it might be 'house-enclosure.'" Nichols ("Anecdotes," 1781, p. 7 n.) affirms that the family name was Hogart, but that Mrs. Richard Hogarth, before the birth of her son, "prevailed upon her husband to liquefy it into *Hogarth*." Hartley Coleridge, however, gives another, and perhaps more plausible, explanation. According to him, Hogart is only the north-country pronunciation of Hogarth. (See, for the entire passage, the "Bibliography" in Part II, under "Hogarth, Bewick and Green.")

BIRTH, EDUCATION, EARLY YEARS 9

tell us, came originally from Kirkby Thore, which is not very far from Shap; and Hogarth's father, Richard Hogarth, was the third son of a yeoman farmer who lived in the vale of Bampton, about fifteen miles north of Kendal. His mother's maiden name—as given in an old family Bible, described by Sala in May 1860 as “a worn, squat, red-ink-interlined little volume,”* which was then “reverentially preserved” by Henry Graves of Pall Mall, and had once formed part of the collection of H. P. Standly, of Paxton Place, St. Neots†—was Gibbons. Her Christian name was Anne. Of the rest of his relatives little is known; but he had a quasi-literary uncle in Thomas Hoggart (“Auld” or “Ald Hoggart”) of Troutbeck, who died in 1709, a rustic dramatist and satirist, some of whose productions were printed as late as 1853, from papers “preserved by his Descendants.”‡ Richard Hogarth himself was educated at Archbishop Grindal's Free School at St. Bees, and subsequently kept a school of his own in his native county. This proving unsuccessful, he came—like Johnson—to London, his travelling companion being Dr. Gibson, brother of that Bishop Edmund Gibson (the “Codex” of the caricaturists) whose “Pastoral Letter” serves such base uses in Scene III. of *A Harlot's Progress*. In London, according to the register of Births at Great St. Bartholomew's, West Smithfield, “in Barth^w Closte, next doore to Mr. Downinge's the Printer's, November y^e 10th, 1697,” was born his famous son. William Hogarth was baptized in the still existent octagonal font of the church “y^e 28th Nov^r. 1697.”§

Two daughters—Mary, who was born on November 23, 1699, and baptized on December 10, at St. Bartholomew's; and Ann, born in October 1701, and baptized on November 6,

* *Cornhill Magazine*, 1860, i. 578.

† *Cat.*, 1845, No. 1374, pp. 105-6.

‡ “Remnants of Rhyme,” Kendal, Lee, 1853, 12mo, pp. 77. This was said to be selected from a large Manuscript Collection of “Auld Hoggart's” writings, the bulk of which were too coarse for publication. Mr. Bertram Dobell, who includes the little book in Part II. of his “Catalogue of a Collection of Privately Printed Books,” 1892, p. 88, says that some of the pieces it contains are not Hoggart's. In any case, except as indicating the existence of humour in the family, they throw no light on this biography.

§ Colonel J. L. Chester, in *Notes and Queries*, March 6, 1880.

at St. Sepulchre's—followed their brother William.* When Richard Hogarth's first two children saw the light, he was evidently living in Bartholomew Close; but when Ann was baptized, it was from St. John Street, Clerkenwell. It is also recorded that he kept a school in Ship Court, Old Bailey, in a house "three doors from Newgate-street on the west side" (says Peter Cunningham), which was pulled down in 1862 to make room for Dickinson's paper warehouse. His London "academy" would not seem to have been more prosperous than its provincial predecessor, for he is also reported to have been engaged from the beginning as a corrector of the press,—perhaps by "Mr. Downinge the printer" referred to in the St. Bartholomew's register; perhaps by another dweller in this type-loving precinct, the Samuel Palmier who later had Benjamin Franklin for journeyman.† But by whomsoever employed, he must have been a man of exceptional acquirements. He compiled, but never published, a Latin dictionary in extension of Littleton, of which his son possessed the manuscript.‡ "It was deposited," says William Hogarth in his autobiographical notes, "in confidence, in the hands of a certain printer [perhaps Mr. Downinge again], and, during the time it was left, letters of approbation were received from the greatest scholars in England, Scotland, and Ireland. But these flattering testimonies from his acquaintance (who, as appears from their letters, which I have still by me, were of the first class) produced no profit to the author." There are

* Little has been preserved with regard to Hogarth's sisters beyond the facts that he painted one or more portraits of them, hereafter mentioned; and that the younger, Ann, survived him. The following inscription, taken from a shop bill executed by him for them about 1725, shows that at least they were independent of their brother: "Mary & Ann Hogarth from the old Frock shop the corner of the Long Walk facing the Cloysters, Removed to y^e King's Arms joyning to y^e Little Britain-gate, near Long Walk. Sells y^e best & most Fashionable Ready Made Frocks, sutes of Fustian, Ticken & Holland, stript Dimmity and Flañel Wastcoats, blue & canvas Frocks, & blue coat Boys Dra^{rs}. Likewise Fustians, Tickers, Hollands, white stript Dimitys, white & stript Flañels in y^e piece by Wholesale or Retale at Reasonable Rates."

† Leigh Hunt's *The Town*, 1848, ii. 41.

‡ Mary Lewis gave John Ireland a volume of this performance, a corrected 4to copy of Littleton and Robertson's "Phrases," with about 400 pages of manuscript additions, and reference is made to the existence of another volume. One of these was sold at Puttick's (Lot 924), December 13, 1850. On his (Ireland's) copy Hogarth had written: "The manuscript part of this dictionary was the work of Mr. Richard Hogarth."

BIRTH, EDUCATION, EARLY YEARS 11

also some Latin epistles by Richard Hogarth in the British Museum; and, six years before his death, he printed a little octavo of 90 pages, *Disputationes Grammaticales*, further described by himself as "an Examination of the Eight Parts of Speech by way of Question and Answer, English and Latin, whereby Children in a very little time will learn, not only the Knowledge of *Grammar*, but likewise to Speak and Write *Latin*, as I have found by good Experience." At the end is a laborious "Chronological Index of Men and Things" which must have given "Ricardus Hogarth, Ludimagister," considerable pains. This book was published in 1712 by William Taylor of the Ship in Paternoster Row (the putter-forth seven years later of "Robinson Crusoe"), but it must be concluded that its success was not remarkable.*

Of his own childhood Hogarth writes: "My father's pen, like that of many other authors, did not enable him to do more than put me in a way of shifting for myself. As I had naturally a good eye, and a fondness for drawing, *shows* of all sorts gave me uncommon pleasure when an infant; and mimicry, common to all children, was remarkable in me. An early access to a neighbouring painter drew my attention from play; and I was, at every possible opportunity, employed in making drawings. I picked up an acquaintance of the same turn, and soon learnt to draw the alphabet with great correctness. My exercises when at school were more remarkable for the ornaments which adorned them, than for the exercise itself. In the former, I soon found that block-heads with better memories could much surpass me; but for the latter I was particularly distinguished." †

Neither the "neighbouring painter" nor the "acquaintance of the same turn" has been identified. The foregoing circumstances, however, coupled with the boy's daily experience of "the precarious situation of men of classical education," as

* Application to a second-hand bookseller for what promised to be a copy of the "Disputations," resulted in the discovery of an earlier educational work by the Ship Court schoolmaster. This (now in the possession of the writer) is entitled "*Thesaurarium Trilingue Publicum: Being an Introduction to English, Latin, and Greek.*" It is printed at London by "J. L.," and "Sold by Randal Taylor near Stationers-Hall." The date is 1689. No author's name appears; but some Latin verses "*In Laudem hujus Operis*" plainly identify it with Hogarth the elder.

† "Hogarth Illustrated," iii. 3-5.

exemplified in his father's career, brought his school-days to a premature conclusion. By his own desire he was apprenticed to a "silver-plate engraver," Ellis Gamble, at the sign of the "Golden Angel," in Cranbourne Street or Alley, Leicester Fields.* There is still extant a shop card, engraved for his master by the young apprentice, in which the angel of the sign poises a bulky palm branch in a somewhat cumbrous



ELLIS GAMBLE'S SHOP-CARD

fashion over an announcement of Mr. Gamble's dealings in "all sorts of Plate, Rings, and Jewells," or as the French version has it, with some superfluity of spelling—"Argenterie, Bagues, & Bijoux."

But long before the expiration of this apprenticeship, the

* Colonel Chester's "London Marriage Licenses, 1521-1869," contains the record of the marriage at All Hallows-in-ye-Wall, on the 12 Augt. 1707, of Edmund Hogarth, of S^t Magnus, London, bachelor, 35, and Sarah Gambell, of S^t Swithin, spinster, 30. The conjunction of names is curious, and suggests that Ellis Gamble may have been connected by marriage with the family of his apprentice.

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decoration of salvers and tankards with ramping heraldic monsters had been judged by young Hogarth to be far too limited for his ambition. He felt the consciousness of capacity, and craved for something better. This "something better" at first seemed to be "engraving on copper." "Engraving on copper was, at twenty years of age, my utmost ambition," he says. For this, however, he was not sufficiently skilled as a draughtsman. How to find some royal road to this latter attainment, which should not interfere with his pleasure (he frankly confesses to this), was his first endeavour. Drawing from the life he regarded as too mechanical; copying (which he learned to do with tolerable exactness) "little more than pouring water out of one vessel into another" *—in short, he was face to face with the problem, how to become an artist without going through the usual course of study; or, as one of his colleagues humorously put it, "how to draw well without drawing at all."

"For this purpose, I considered what various ways and to what different purposes the memory might be applied; and fell upon one which I found most suitable to my situation and idle disposition—laying it first down as an axiom, that he who could by any means acquire and retain in his memory, perfect ideas of the subjects he meant to draw, would have as clear a knowledge of the figure as a man who can write freely hath of the twenty-four letters of the alphabet and their infinite combinations (each of these being composed of lines), and would consequently be an accurate designer." † To attain the power of making original designs, as opposed to mere copies, was, he says, his first and greatest ambition. "I therefore endeavoured to habituate myself to the exercise of a sort

* Probably Hogarth was thinking of "Tristram Shandy," for vols. ii. and iv. of which he supplied frontispieces. "Shall we for ever make new books, as apothecaries make new mixtures, by pouring only out of one vessel into another?" (vol. v. ch. i.). Sterne, in his turn (as Scott notes in his *Lives of the Novelists*), had characteristically borrowed this lament over borrowing from Burton's "Anatomy" (Shilleto's edition, 1896, i. 20, "Democritus to the Reader").

† There is an odd sort of similarity between this and a passage in Reynolds's "Second Discourse" (December 11, 1769): "I would particularly recommend, that . . . you would endeavour to draw the figure by memory. I will even venture to add, that by perseverance in this custom, you will become able to draw the human figure tolerably correct, with as little effort of the mind as is required to trace with a pen the letters of the alphabet."

of technical memory, and by repeating in my own mind the parts of which objects were composed, I could by degrees combine and put them down with my pencil. Thus, with all the drawbacks which resulted from the circumstances I have mentioned, I had one material advantage over my competitors, viz., the early habit I thus acquired of retaining in my mind's eye, without coldly copying it on the spot, whatever I intended to imitate. Sometimes, but too seldom, I took the life, for correcting the parts I had not perfectly enough remembered, and then I transferred them to my compositions."*

As to this, it may be observed that one man's way is not another's. That such a method of study succeeded with William Hogarth need not recommend it as a model; and even in his case its disadvantages were always more or less apparent. It is quite possible, too, that looking back with the complacency of old age (he must have written the above account in the last years of his life), he underrated his skill to magnify his theory. At all events, his silver-plate engraving of the arms of Ermengard de Schulemberg, Duchess of Kendal, which both the Irelands have copied, shows that even during his bondage to Mr. Gamble he was no mean designer. As to his singular power of seizing expression there is a well-known story which may be here quoted from its first source: "During his apprenticeship, he set out one *Sunday*, with two or three companions, on an excursion to *Highgate*. The weather being hot, they went into a public-house, where they had not been long before a quarrel arose between some persons in the same room, in which one of the disputants struck the other on the head with a quart pot, and cut him very much. The blood running down the man's face, with the agony of the wound, which had distorted his features into a most hideous grin, presented *Hogarth*, who showed himself thus early 'apprised of the mode Nature had intended he should pursue,' with too laughable a subject to escape the powerful efforts of his genius. He drew out his pencil, and

* "Hogarth Illustrated," iii. 10-12. John Ireland, in a note on this passage, refers to a curious habit of Hogarth, the practice of pencilling minute sketches of striking characters, etc., upon his thumb nail. These indications were afterwards transferred to paper. Some of these transferred sketches Ireland had seen. (See also Nichols "Biographical Anecdotes," 1782, p. 13.)

produced on the spot one of the most ludicrous figures that ever was seen. What rendered the piece the more pleasing was, that it exhibited an exact likeness of the man, with the portrait of his antagonist, and the figures in caricature of the principal persons gathered round him. This anecdote was given by one of his fellow apprentices then present, a person of indisputable character, and who continued his intimacy with *Hogarth* long after they grew up to be men.*

The autobiographical passages already quoted apparently relate to a period when the apprenticeship referred to in the above anecdote was at an end, as *Hogarth* states that he was twenty. In May 1718—succumbing partly to disappointment arising from the non-fulfilment of great men's promises, partly to the hard usage of the Curlls and Osborns of the day—his father died, and was buried on the 11th, at St. Bartholomew's. As his residence at the time of his death was in Long Lane, it would seem that he still haunted the printers of the Close, from whom he probably drew his surest means of support. His son appears at first to have intended to follow the trade to which he had been educated, for, if we except a gold snuff-box lid engraved with a scene from the "Rape of the Lock," his earliest work was his own business card, decorated with Cupids, and inscribed, "W. Hogarth Engraver April y^e 23. 1720." From the fact that John Ireland had seen one of these cards on which *Hogarth* had written "Near the *Black Bull, Long Lane*,"† it may be assumed that after his father's death he continued to reside with his mother and sisters. "His first employment," says Nichols, "seems to have been the engraving of arms and shop-bills." From this he passed to "plates" and satirical designs for booksellers. Two of the earliest of these latter were *An Emblematic Print on the South Sea Scheme* and *The Lottery*. Except for the tradition that the South Sea print contains portraits of Pope and Gay, and for the indications they both afford that the artist had made himself familiar with the works of the Lorrainer, Jacques Callot, there is no necessity to linger over these confused, and—compared with his later

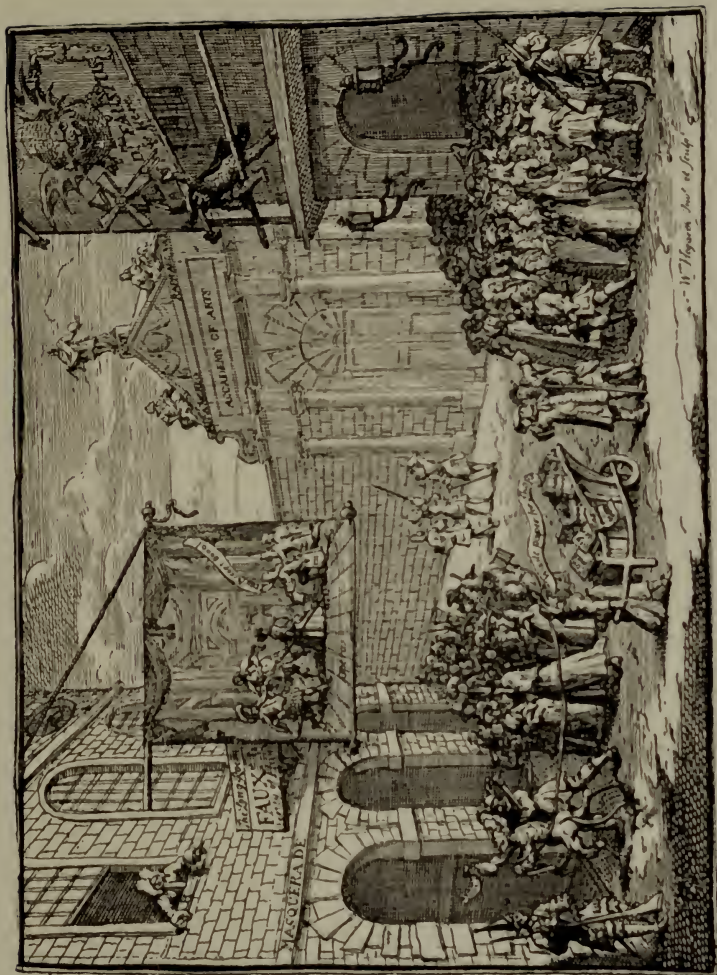
* Nichols, "Anecdotes," 1781, 8-9.

† "Hogarth Illustrated," iii. 331.

work—obscure performances. After them, in 1723, came eighteen or more illustrations of the tedious travels of Aubry de la Motraye (in which collectors have done their best, though without great success, to discover traces of the true Hogarthian vein); seven plates to “The New Metamorphosis” (Briscoe’s Apuleius); the plate known as *Masquerades and Operas, Burlington Gate*, 1724, which is notable as being the first he published on his own account; five plates for the third edition of Sir Charles Cotterell’s “Cassandra”; the *Burlesque on Kent’s Altar Piece at St. Clement’s*, 1725; a frontispiece to Amhurst’s Oxford squib of “Terræ-Filius, 1726, and twelve large and sixteen small designs for Butler’s “Hudibras.” Of these,—we have purposely omitted to chronicle some minor and doubtful pieces which will be found in our final catalogue,—only *Masquerades and Operas*, the *Burlesque on Kent*, and the plates to “Hudibras,” need more than a passing comment.

Masquerades and Operas, which Hogarth in his autobiographical notes calls the “Taste of the Town,” shows how definitely he had chosen his line from the beginning. Throughout his whole life we shall find him striking vigorously at foreign favourites and dubious exotics,—at charlatans and shams of all sorts; and in this little plate he touches the keynote of his future work. Crowds are seen flocking eagerly to the Italian Opera, to Fawkes the conjurer’s “Dexterity of hand,” to the Lincoln’s Inn Fields Pantomime of “Dr. Faustus,” and to Swiss Heidegger’s * impure Masquerades; while the neglected folios of Shakespeare, Dryden, Otway, and Congreve are wheeled to the waste-paper shops. On a show-cloth above, the Earl of Peterborough (Swift’s “Mordanto”) is on his knees to that “little siren of the stage,” Francesca Cuzzoni, the singer, who had come to England in the previous year. At the back rises the gate of Burlington House, labelled, by a happy anticipation, “Accademy [*sic*] of Arts,” and sur-

* John James Heidegger, the introducer of Masquerades, and the “Count Ugly” of Fielding’s *Author’s Farce*, 1730, was notoriously ill-favoured—“something betwixt a Heideggre and Owl,” is Pope’s description of the bird of Dulness (“Dunciad, i. 290). In the Print Room of the British Museum there is a black chalk drawing of him “in a rage,” purchased in 1858. John Ireland, who gives a facsimile of this by I. Mills in “Hogarth Illustrated,” 1798, iii. 323, was pleased to attribute it to Hogarth; but it is now definitely transferred to Philip Mercier, 1689-1760 (Binyon’s *Catalogue of Drawings by British Artists*, etc. iii. (1902), p. 102).



MASQUERADES AND OPERAS

From Hogarth's Engraving

BIRTH, EDUCATION, EARLY YEARS 17

mounted with the figure of the fashionable "Jack of all Trades," William Kent, who has Raphael and Michael Angelo for his supporters. Kent, who had been recently recommended to the King by Lord Burlington for the paintings at Kensington, was not a personage whom our sturdy little satirist could be expected to hold in any particular reverence. Nor would he be likely to hear much good of him at the art school just opened by Kent's rival, Sir James Thornhill, on the east side of James Street, Covent Garden,—an institution which Hogarth now began to attend, upon those rare occasions when he "took the life" to correct his memories. Indeed it has been conjectured—and there is no reason why the conjecture should not be correct—that this happy pictorial pasquinade secured his admission not only into the ranks of Thornhill's students, but also into their master's good graces.

However this may be, in those good graces he was destined to progress. The blow he struck at Thornhill's *bête noire* in *Masquerades and Operas* was feeble in comparison with that by which he followed it up a year later,—to wit, the "Burlesque," ("faithful copy" would be his own description) of the famous Altar-piece with which Kent's evil genius prompted him to decorate St. Clement Danes. Already, in consequence of the criticisms of the parishioners, who professed to be unable to decide whether the figures were meant, as contended by some, for St. Cecilia and her organ, or, as maintained by others, for the Princess Sobieski and her son, the Bishop of London (Gibson), to "preserve peace and unity" had, on his visitation, caused it to be taken down. This was humiliating enough; but Hogarth covered it with further ridicule by a print purporting to be "exactly engraved" after it. His little satire is a very masterpiece of feeble drawing and inventive incoherence, but is not easily describable in words, and we must refer our readers to the accompanying copy.* The original picture, after its degradation in September 1725, was deposited in the

* Allan Cunningham implies that Hogarth's print caused the removal of the altar-piece; and this is doubtless what every staunch Hogarthian would like to be the truth. But—unless we regard it as a humorous anticipation—the very inscription on the print itself contradicts this. It is there called the "celebrated Altar-piece in St. Clement's Church which has been taken down by order of the Lord Bishop of London."

old vestry of the church, where it remained in John Ireland's day; and Nichols states that it was brought out on concert-nights to ornament the music room of the "Crown and Anchor Tavern" in the Strand. Forty years ago, it was said to be still preserved in the new vestry-room in Picket Street, but Picket Street itself is now no more. To complete the story, from the Vertue MSS. preserved in the British Museum, it would appear that, in the sequel, the laugh did not remain wholly on Hogarth's side. Kent had considerable influence, and he used it effectually to prevent Hogarth from executing certain commissions which depended wholly upon the favour of the Court.*

By the small illustrations to "Hudibras," issued in 1726, Hogarth, says John Ireland, "first became known in his profession," and they are undoubtedly his most extensive efforts in the direction of book illustration. It is noticeable, however, that—probably from some timidity on the part of the "Congers," or associated booksellers, who employed him—he seems to have relied in part upon his graphic predecessors. "In design," says Ireland, "these [plates] are almost direct copies from a series inserted in a small edition of the same book, published sixteen years before." † This, if somewhat over-stated, was certainly not to the advantage of the artist's work. But he was far too independent and individual to be nothing more than the tame reproducer of other men's ideas, and even in these smaller illustrations he deviated considerably from his originals both in treatment and detail. He has done this still more in the infinitely superior series of twelve large plates, also from "Hudibras," issued separately in the same year, and dedicated to William Ward, Esq., of Great Houghton, in Northamptonshire, and "Mr. Allan Ramsay [the poet] of Edinburgh." Here, as a very superficial comparison of the two sets of engravings will show, he has added a mass of fresh

* Add. MSS. 23,076, p. 66.

† By John Baker at the "Black Boy" in Paternoster Row, 1709-10 (when Hogarth was thirteen). The artist is unknown. Shortly after this appeared, another edition, with plates from the same designs, was issued by R. Chiswell and others (Cf. Advt. in *Tatler*, January 24-6, 1710, No. 125). John Baker also published an earlier *New Metamorphosis*, to which Hogarth was indebted for two of the designs in the Apuleius of 1724. (See p. 16, *ante*.) Of another print of uncertain date Nichols says in 1781, "Stolen from Coypel's *Don Quixote*" (p. 137).



This Print is exactly Engrain'd after y^e Celebrated Altar-Piece in S^t. Clements Church which has been taken down by Order of y^e Lord Bishop of London (to his thought) to prevent Disputes and Laying of wagers among y^e Parishioners about y^e Artists meaning in it, for publick Satisfaction here is a particular Explanation of its humbly Offer'd to be writ under y^e Original, that it may be put up again by which means y^e Parish is so p^rovided which they needly gave for it may not be Entirely lost

1st 'Tis not the Pretenders Wife and Children as our weak brethren imagin

2nd Nor S^t. Cecilia as the Connoisseurs think but a Choir of Angels playing in Comfort

A an Organ
 B an Angel playing on it
 C the Artists's foot of the Arm
 D the longest form
 E an Angel turning on harp
 F the inside of his Leg but whether right or Left is yet undiscovers
 G a hand playing on a Lute
 H the other leg judiciously Orchestra
 I made room for the harp
 K smaller Angels or appar: by their Wives

BURLESQUE OF KENT'S ALTAR-PIECE

humorous accessory to his presentment of the text, of which the hay-maker in Plate II., who, in his burlesque salutation of the hero and his squire, is upsetting the apple stall, may serve as an example. Nevertheless, as pictorial characterisations, *Hudibras* and *Ralpho*, besides recalling the types of 1710, are, upon the whole, only moderately successful, and the widow and *Trulla* are but relatively better. The designer is at his best in the concluding plates, the "Procession of the Skimmington" * and the "Burning of Rumps at Temple Bar," compositions in which he already exhibits something of the skill which later grouped the guards in front of the "Adam and Eve" in Tottenham Court Road, and built up that wonderful crowd which accompanies Tom Idle to Tyburn. He had always a kindness for these designs from Butler, and never ceased to regret that he had parted with the plates.

To the years 1727-8 belongs one of those rare occurrences which play the part of incident in Hogarth's unchequered biography. Among other commissions, he received one from an upholsterer and tapestry-worker named Joshua Morris to execute a design on canvas for the *Element of Earth*—a subject which, although Hogarth with great intrepidity undertook it, does not suggest anything particularly definite. The price was to be thirty pounds; but Morris, who—as one of the painter's critics has said—must have had a good deal of the "element of earth" in his own composition, having been told that the designer was "an engraver, and no painter," managed to grow dissatisfied with the work beforehand, and finally refused to pay for it. Thereupon the indignant artist, holding that the labourer was worthy of his hire, carried the case, in May 1728, before Chief Justice Eyre. Morris produced a number of experts to prove that the painting was unfitted for its purpose; but Hogarth's witnesses—Sir James Thornhill, Knapton's pupil, Thomas King, Jack Laguerre

* The "Skimmington" is rather vaguely defined by Scott, in the notes to the "Fortunes of Nigel," as "a species of triumphal procession in honour of female supremacy, when it rose to such a height as to attract the attention of the neighbourhood." It is a distinction with which, in ch. xxi., the Jin Vin of that story threatens Dame Ursley Suddlechop. There is a "Skimmington" in Mr. Thomas Hardy's "Mayor of Casterbridge," 1886. See also "*Hudibras*," Part ii., Canto ii., ll. 585 *et seq.*



BURNING OF RUMPS AT TEMPLE BAR

From Hogarth's Engraving

BIRTH, EDUCATION, EARLY YEARS 21

(the scene-painter), and Vanderbank,* all testified vigorously to the contrary—the result being that Morris was defeated.† As to the fate of the *Element of Earth*, history is silent. It is not likely, however, that it was more fortunate than some of Hogarth's subsequent efforts in the "grand style."

Meanwhile he had discovered that working for the book-sellers was neither dignified nor lucrative, and that designing on his own account (as he had done in the case of *Masquerades and Operas*) was simply an incentive to plagiarism and piracy. "The first plate I published," he says, "called the Taste of the Town [*i.e.*, the above *Masquerades and Operas*], in which the reigning follies were lashed, had no sooner begun to take a run, than I found copies of it in the print-shops, vending at half price, while the original prints were returned to me again; and I was thus obliged to sell the plates for whatever these pirates pleased to give me, as there was no place of sale but at their shops." Probably it was owing to these circumstances, coupled with the aspersion thrown by the above-mentioned trial upon his skill as a painter, that he now turned his attention more directly to oil painting, for about this date, as appears from a memorandum among his papers, he began to paint "small conversation pieces, from twelve to fifteen inches high." "This" (he says) "having novelty, succeeded for a few years." His chief works in oil from 1728 ‡ (the year of the Morris suit) until 1732 may be briefly enumerated. They are *The Wanstead Conversation*, painted for Lord Castlemaine; *The Committee of the House of Commons examining Bambridge*, an infamous warden of the Fleet Prison, painted for Sir Archibald Grant

* This may have been the Vanderbank, "who works in Arras, and makes very good Tapestry Hangings," to whom Steele refers in *Tatler*, No. 3. But it was probably the John Vanderbank referred to hereafter as illustrating Lord Carteret's "Don Quixote" in 1738.

† So affirms Nichols the Elder. Allan Cunningham, it is true, implies the contrary. Probably he had only before him the *second* edition of the "Anecdotes" (1782), which says, p. 21, "It is probable that Hogarth was nonsuited." In the *third* edition of 1785, p. 24, this account is corrected as in the text. The point is not without importance, because the erroneous story has misled other writers into boldly stating that Hogarth had been declared by a court of law to be "no painter."

‡ He had already, if we may trust an oft-repeated statement, produced the *Hudibras* series in oils. Respecting these there is considerable controversy, for which the reader is referred to the "Catalogue of Paintings," in Part II.

of Monymusk ; several versions of the Polly and Lucy scene in Gay's "Beggar's Opera," notable for their portraits of the beautiful actress, Lavinia Fenton and her future husband, the Duke of Bolton ; *Before* and *After*, painted for a Mr. Thomson ; a little picture of *The Politician*, being the likeness of one Tibson, a lace-man in the Strand ; *The Wollaston Family* ; and lastly, the charming composition, which Leslie praises so warmly, representing the performance by a number of children, at Mr. Conduitt's, of Dryden's "Conquest of Mexico." Leslie, who saw this at Holland House, declared it to be beautifully coloured, and ranks it as "one of those early works painted from Nature the execution of which prepared the way to Hogarth's greater efforts." "Three girls and a boy are on the stage, and seem to be very seriously doing their best ; but the attitude and expression of one little girl, on a front seat among the audience, is matchless. She is so entirely absorbed in the performance, that she sits bolt upright, and will sit, we are sure, immovably to the end of the play, enjoying it as a child only can, and much the more because the actors are children."*

During the greater part of this period we must assume that he preserved his connection, if not with the school in Covent Garden, at least with Sir James Thornhill, who, as we have seen, was one of his witnesses against Morris. His relations with some of the family, in fact, were of the closest, for he was the chosen associate of John Thornhill, Sir James's son, and, in 1729, he ran away with Sir James's only daughter Jane, to whom, as the register of Old Paddington Church still testifies, he was married privately on March 23.† The lady was between nineteen and twenty ; and, judging from her husband's portrait of her, now in the possession of Mr. H. Bingham Mildmay, must have been extremely handsome. Her father—as may be gathered from the social status of the

* "Handbook for Young Painters," 1855, p. 131. The picture was exhibited at the Gallery of the British Institution in 1814, No. 191.

† Tradition, by the voice of Mrs. S. C. Hall, asserts that the lovers took flight from the little "country box" which afterwards belonged to Hogarth at Chiswick. This, as will be shown in chapter viii., could scarcely have been the case. It is probable that, in 1729, Jane Thornhill was domiciled at her father's residence in the Great or Middle Piazza, Covent Garden, "the second house eastward from James Street." In the Paddington register she is described (like her husband) as of St. Paul's, Covent Garden.



THE BEGGAR'S OPERA
From the Original Painting

BIRTH, EDUCATION, EARLY YEARS 23

suitor—was wholly averse from the alliance; but it seems that Lady Thornhill connived at it. Jane Hogarth made an admirable wife, and cherished the memory of her husband, whom she long survived, with a fidelity only equalled by that of Mrs. Garrick for her David.

“Soon after his marriage,” says Nichols, “Mr. *Hogarth* had summer-lodgings at *South Lambeth*.” Here he made or improved the acquaintance of Jonathan Tyers, who at that time was preparing to re-open the New Spring Garden—as Vauxhall was then called—with an entertainment styled a *Ridotto al fresco*. Hogarth is supposed to have rendered him signal service by suggesting the decoration of the place with pictures; and, upon the approved precedent of Molière’s Monsieur Josse, nothing could be more natural than that a painter should put forward paintings as an indispensable adornment. But one of the earliest and most trustworthy of the guides, the “Sketch of the Spring Gardens, Vauxhall: In a Letter to a Noble Lord,” seems to indicate Francis Hayman as the “only begetter” in this matter. It is certain, however, that Hogarth contributed at least one specimen of his own works to the cause, and that, as time went on, others were copied. According to Nichols, Hayman reproduced the later series of the *Four Times of the Day* for Vauxhall, two of which (“Evening” and “Night”) were still there in 1808, while in the portico of the Rotunda to the left of the entrance was an unquestionable picture from Hogarth’s brush, dating from his marriage year, and representing Henry VIII. and Anne Boleyn—names which, it was popularly whispered, but thinly veiled the likenesses of Frederick Prince of Wales and his mistress, Anne Vane. Another work claimed as Hogarth’s, when in 1841, obscured by dirt and slashed by sandwich knives, the relics of the Vauxhall Gallery came to the hammer, was Harper and Miss Raftor (afterwards Mrs. Clive) as Jobson the Cobbler and his wife Nell in Scene 3 of Coffey’s opera of “The Devil to Pay; or, the Wives Metamorphosed,” but this, as well as another *genre* piece, *The Wapping Landlady*,* in which a short-trowsered tar of the Tom Bowling era is

* Cf. Goldsmith’s *Bee*, 1759, No. 1, p. 14 *The Humours of Wapping*, a farce, 1703, still held the stage (according to the *Daily Advertiser*) in 1744

deliberately executing a nautical *pas-seul* in the parlour of a waterside alehouse with the aid of a whangee, is plainly attributed to Hayman in L. Truchy's contemporary print from the painting. There is a look of Hogarth's children in *Building Houses with Cards*; but, on the whole, it may be concluded that there was in reality little of his original work among the sea-fights, popular games, and so forth, which decorated the gaudy old supper boxes in *The Grove*. His picture in the Rotunda portico, however, coupled with his permission to reproduce his other works, would be ground enough to justify the gold ticket or medallion, inscribed *In perpetuum Beneficij memoriam*, with which he was presented by the grateful Tyers. This ticket, admitting "a coachfull"—that is, six persons—was in 1808 in the possession of Mrs. Hogarth's cousin, the Mary Lewis mentioned at the beginning of this chapter. Mary Lewis left it to a relative who, in turn, transferred it to a Mr. John Tuck, for whom, in 1823, it was engraved by James Stow. In 1825 (with five silver Vauxhall passes, all alleged to have been struck at different times from Hogarth's designs), it was again engraved by Stow for Wilkinson's "*Londina Illustrata*."*

Although, between 1726 and 1732, Hogarth painted much, he did not entirely relinquish the graver, for the list of his prints at this time contains several frontispieces for the book-sellers. In the *Large Masquerade Ticket*, 1727, he once more satirised Heidegger and fashionable depravity. Another plate, *Rich's Glory*, is of doubtful authenticity, but it is interesting from its view of Old Covent Garden in the days of the open market and central dial. Besides these, should be noted the frontispiece to Fielding's "*Tragedy of Tragedies*" (the enlarged edition of "*Tom Thumb*"), which—it may be—marks the beginning of his friendship for the author of "*Joseph Andrews*"; and *The Man of Taste* or *Burlington Gate*, 1731. In this Kent again figures, supported as before by reclining statues of Raphael and Michael Angelo. On a

* In 1855 it belonged to Mr. Frederick Gye. It is now in the possession of Mr. Fairfax Murray, who purchased it at the Forman sale. It has hitherto been supposed that it was designed by Hogarth himself. But Mr. Warwick Wroth (*Numismatic Chronicle*, 3rd series, 1898, p. 86) thinks this is unlikely, and is inclined to ascribe it, with four of the above-mentioned silver passes, to the medallist Richard Yeo.



THE MAN OF TASTE
From Hogarth's Engraving

scaffolding the diminutive figure of Alexander Pope is seen vigorously whitewashing the gate and bespattering the passers-by, including the first Duke of Chandos, while Lord Burlington brings the whitewash. This is a transparent allusion to Pope's attack on the Duke in his epistle to Lord Burlington "Of Taste," in which, under the title of "Timon," his Grace, and his ostentatious seat of Canons* near Edgware, were held up to ridicule. The print gave great offence; and Nichols alleges that the impression was recalled, and the plate suppressed. But as it was reduced in 1732 for the frontispiece to "A Miscellany on Taste; by Mr. Pope, &c.," published piratically by Lawton and others, the suppression could not have been effectual. Pope, who might have been expected to retaliate, made no sign. Perhaps he was too wise.

To Hogarth's first great work, *A Harlot's Progress*, and its successor, *A Rake's Progress*, the ensuing chapter will be devoted. But the present may not inappropriately be closed with brief reference to a diverting holiday jaunt which, a few weeks after the appearance of the prints of *A Harlot's Progress*, the artist helped to organise, and to perpetuate with his pencil. On a Saturday evening at the close of May 1732, it occurred to certain boon companions at the "Bedford Arms Tavern," under the Little Piazza in Covent Garden,† to enter upon an impromptu expedition. The company consisted of Hogarth, his brother-in-law John Thornhill, Samuel Scott (afterwards to be known as the "English Canaletto"),‡ a much-experienced draper of Tavistock Street named William Tothall, and Ebenezer Forrest, an attorney. They started at midnight, each with a spare shirt in his deep-flapped pocket. Making their way to the famous Dark House in Thames Street, they proceeded down the river in a straw-strown tilt boat to Gravesend. "At Cuckold's Point we sung *St. John*, at Deptford *Pishoken*;§ and in Blackwall Reach eat hung beef and biscuit, and drank right [that is, neat] Hollands."

* Canons, built in 1712, was pulled down in 1747. It cost £250,000. (See "A Journey through England," 2nd edition, 1724, ii. 4-9.)

† Partly burned down in 1769 (*London Chronicle*, March 18-21; and "Eighteenth Century Vignettes," Third Series, 1896, p. 332.

‡ Hogarth sometimes supplied the figures for his friend's pictures. There is a humorous group by him in Scott's *View of Bloomsbury Square and Bedford House*.

§ Neither of these songs has been identified.

And so forth. It is a cheery record of small jests and much mirth; of songs sung and flip-cans emptied; of the jovial and not altogether admirable fooling of a party of overgrown schoolboys playing truant, and relieving the tedium of sight-seeing by friendly exercises such as bolstering matches, hop-scotch, and "fighting perukes." From Gravesend they go by the Gad's-Hill cherry-orchards to Rochester, — from Rochester to Chatham, Upnor, Hoo, and elsewhere. At the "Nag's Head" at Stoke they are shaved by a fisherman; at Queensborough they foregather with the local gravedigger; in the church of SS. Mary and Sexburga at Minster, they sketch the tomb of that Lord of Shurland whom Thomas Ingoldsby has immortalised in the "Legend of Sheppey." * Their doings find an honest chronicler in Forrest, who sets them down gravely "as a burlesque upon historical writers recording a series of insignificant events entirely uninteresting to the reader." When, after five days' wandering, the pilgrims returned before "a mackerel gale" to Billingsgate, the journal was promptly transcribed, bound, and read out at the Bedford

* Forrest's version of this story may be given here as a specimen of his style: "The Legend of the Last being remarkable I shall relate with all it's Circumstances; In the Reign of Queen Elizabeth, This Lord having been to Visit a Friend in this Island And passing by this Church in his Way home to Shorland abt Two Miles off, he saw a Concourse of people gather'd together in the Church yard and Inquiring the Reason, was inform'd that the parson who stood by there, refused to Bury the Corps: bro't for that purpose, because there was No Money to pay the Burial Fees, His Lordship being Extreemly Mov'd at y^e parson Ordered the people to Throw him into the Grave and Bury him Quick which they accordingly Did and He Died; My Lord went Home, and there reflecting on what he had Done and fearing to forfeit his Life for the Offence, He wrote a Petisõn Setting forth the Nature of his Case and Hearing the Queen was on Board one of the Shipp's at the Nore (to which place she came to take a Veiw of her Fleet (Design'd to oppose the Spanish Armada) He took a Horse and Rode Directly into the Sea & Swam to y^e Nore above Three Miles off and coming to the Ship's Side beg'd to See her Majesty who came Imediately and he presented his petition The Queen recèd, Read, and Granted it, and he without Quitting his Horse Swam back again to the Island, and Coming upon the Shore, mett an Old Woman who told him that tho' the Horse had then Saved his Life, he would be the cause of his Death, His Lordship fearing (and in order to prevent) the accomplishment of the Old Woman's Prophecy, Alighted from his Horse, Drew his Sword and kill'd him and left him there, and his Carcass was by y^e force of the Sea Thrown some Litle Way on the Land.

"Some years after this My Lord Walking with Some of his Friends near the Sea Side, Espied the Skull and Some other Bones of the Horse Lying there, and relating the foregoing acco't happened to kick the Skull and Hurt one of his Toes which Mortified and kill'd him, and he Lyes In Minster Church and a Monument is Erected over his Grave, On which he is Figur'd, with a Horses Head (supposed to be in the Waves) plac'd by him."



THE TRAVELLERS AT THE "SAG'S HEAD."

A. The Fisherman Shaving. B. Mr Thornhill C. Mr. Tothall shaving himself. D. Mr. Hogarth drawing this Drawing. E. Mr. Forrest at Breakfast. F. Mr. Scott finishing a Drawing.

From Hogarth's Sketch

BIRTH, EDUCATION, EARLY YEARS 27

Arms Club for the edification of the members assembled. The book thus produced, a thin oblong volume of nineteen leaves in brown ink, which once belonged to Forrest's son Theodosius, and afterwards to his executor, Peter Coxe, still exists in the Print Room of the British Museum, having been purchased in March 1847 for about £100. The illustrations, which include a grotesque head- and tail-piece, are by Hogarth and Scott; the map is by Thornhill. The title-page, *verbatim, punctatim et literatim*, runs thus:—"AN ACCOUNT/ of what Seem'd most Remarkable in the Five Days Peregrination/ of the Five Following Persons Viz^t, Messieurs/ Tothall, Scott, Hogarth, Thornhill & Forrest./ Begun on Saturday May the 27th 1732/ and Finish'd/ on the 31st of the same Month./ *Abi tu et fac Similiter*.—Inscription [*sic*] on Dulwich Colledge Porch." Some time after its exhibition to the Club, the journal was lent to Hogarth's friend, the Rev. William Gostling, M.A., a Minor Canon of Canterbury Cathedral, who amused himself by turning it into Hudibrastic rhyme, in which form more than one of Hogarth's biographers, misled, no doubt, by the line, "And *Forrest*, who this journal wrote," appear to have thought that it was at first composed. The title-page of Gostling's version says that it is "Imitated . . . with liberty of some Additions." It is possible that a few minor details may have been inserted from particulars supplied by one or other of the travellers; but, although the couplets are respectable, the Canterbury Canon's metrical paraphrase cannot compete in freshness with Forrest's prose. Here is its "transversing" of the final lines:

"With pleasure I observe, none idle
Were in our travels, or employ'd ill.
Tothall, our treasurer, was just,
And worthily discharg'd his trust;
(We all sign'd his accounts as fair):
Sam Scott and *Hogarth* for their share,
The prospects of the sea and land did;
As *Thornhill* of our tour the plan did;
And *Forrest* wrote this true relation
Of our five days peregrination.
This to attest, our names we've wrote all,
Viz. *Thornhill, Hogarth, Scott, and Tothall.*"

Until 1781 both versions remained in manuscript. Then John Nichols struck off twenty copies of Mr. Gostling's poem

“as a literary curiosity,”* and in the year following, Richard Livesay the engraver made aquatint facsimiles of the original drawings. These facsimiles he issued separately in 1872, “at Mrs. Hogarth’s, Leicester Fields,” with a reprint of Forrest’s text.† From the foregoing account of this last-named performance, it will be gathered that it can scarcely be regarded as a serious contribution to literature; and it is easy to conceive that its fun was too highly flavoured for the fastidious palate of critics like Horace Walpole, whose favourite, Scott, figures, moreover, as the butt of the party. “They [the travellers] intended,” says Mr. Walpole, “to have more humour than they accomplished, as is commonly the case in such meditated attempts.”‡ Yet the *Tour* has its interest as an unvarnished record of the frank and hearty, albeit not over-refined, fashion in which our middle-class ancestors took their pleasure in the cock-fighting, bull-baiting, cudgel-playing England of George II. It helps us, in addition, to comprehend the humour of those liberal “flicks” and “dowses”—assaults and batteries—which play so prominent a part in the fictions of Smollett and Fielding.

* This Nichols subsequently reproduced in the “Biographical Anecdotes” of 1782, pp. 403–27, having hitherto withheld it “in compliment to the writer of the prose journey” (p. 327). Gostling’s version was also reprinted in Hone’s “Table Book,” ii. p. 290.

† Livesay’s facsimiles and the prose tour are included in Nichols and Steevens’s “Genuine Works,” iii. (1817), pp. 113–131.

‡ Walpole’s “Anecdotes of Painting in England,” by Dallaway and Wornum, 1888, iii. p. 26. See also “Eighteenth Century Vignettes,” Third Series, 1896, pp. 134–147, for a somewhat detailed account of these “Adventures of Five Days.”



TAIL-PIECE TO HOGARTH'S TOUR

CHAPTER III

THE TWO "PROGRESSES"

DURING his apprenticeship, it must be presumed, Hogarth lived in Cranbourne Alley with Mr. Ellis Gamble,* and subsequently (if we may trust John Ireland) with his mother and sisters in Long Lane, Smithfield. According to the Vertue MSS. mentioned at p. 18, while the plates of the *Harlot's Progress* were being engraved, he was domiciled with his father-in-law at Common (Covent) Garden; and this is confirmed by the advertisement of one N. Cox, a bookseller, who describes his shop as being "under the Middle-Piazza, near Mr. Hogarth's." † Besides these indications, there are no very definite data as to Hogarth's dwelling-places, except the already-cited reference of Nichols to his "summer-lodgings at *South Lambeth*." That he had other summer lodgings is not unlikely. When the *Rake's Progress* was painted, it is stated that he was staying at Isleworth; ‡ and according to a recent authority, § he sometimes resorted to the "Bull and Bush" Inn at North End, Hampstead, where a yew bower in the garden is still reported to have been planted by his hand. These, however—to use Prior's figure—were but his "visits"; his "home" was, or was shortly to be, in Leicester Fields. To Leicester Fields, then, he came—as the rate books tell us—in 1733; and here, with occasional absences at the

* "Ellis Gamble of Leicester Fields, Goldsmith," became a bankrupt in 1733 (*Gentleman's Magazine*, vol. iii. (1733), p. 48).

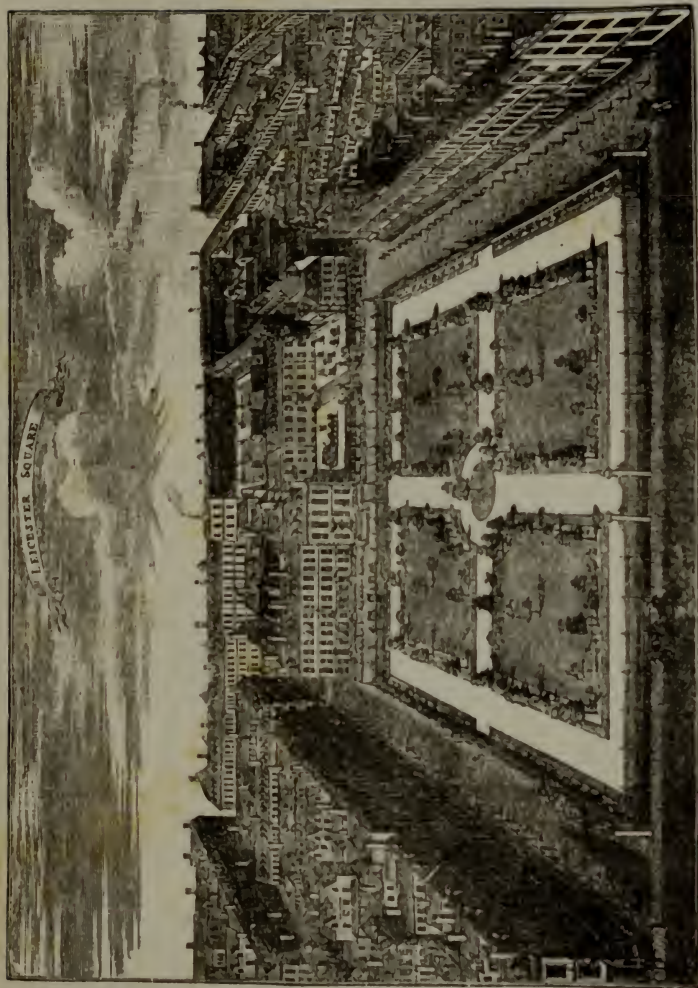
† *Daily Journal*, May 5, 1732.

‡ Nichols, "Anecdotes," 1781, p. 14.

§ Baines's "Hampstead," 1890, p. 233. It was then a farm-house. In Mr. Holden Macmichael's excellent "Charing Cross," 1906, p. 321, it is also stated that Hogarth once lived at No. 64 St. Martin's Lane, over the shop of a colourman named Robb.

“villakin” he bought sixteen years later by the Thames at Chiswick, he lived mainly until his death. The plain brick house he occupied (the last but two on the east side) was what was afterwards the northern and smaller half of the Sablonière or Jaquier’s hotel, which has given place to Archbishop Tenison’s school; and the painter in that bust of him by Joseph Durham which decorates the now glorified enclosure, must be exactly turning his back upon the site of his ancient habitation. In Hogarth’s day this was conspicuous for its brass plate and its gilt sign of the “Golden Head”—a bust of Van Dyck which he had himself carved from pieces of cork glued together.* At Leicester Fields he would be in convenient proximity to his genial friends of the Bedford Arms, when he was minded to a cheerful cup, and “Why should we quarrel for Riches?” or “Drink and agree,” or any of the chirruping ditties comprised in that collection of Richard Leveridge, the singer, for which, in 1727, he had engraved a frontispiece. Leveridge, by the way, kept a famous house of entertainment in Tavistock Street, where no doubt, he occasionally obliged his customers (in deep bass) with his own admirable setting of “Black-Eyed Susan” or “The Roast Beef of Old England.” Not far off, in all probability, was George Lambert, the scene-painter of Lincoln’s Inn Fields and the future founder of the “Beef Steak Club”; while burly John Pine, the engraver, whose incised “Horace” is still a delight to the collector, had a print-shop in St. Martin’s Lane (No. 88). Captain

* J. T. Smith (“Life of Nollekens,” 1828, ii. 209) well remembered this sign over the street door. It was followed, says Nichols (“Anecdotes,” 1782, p. 91), by a head in plaster; and this again, when Nichols wrote, had been superseded by a bust of Sir Isaac Newton. The house, in which Mrs. Hogarth lived for many years after her husband’s death, may still be detected in contemporary views of the square (*e.g.*, those of Maurer and Bowles, 1753), and must have been a fairly “commodious residence” for those days, as Cunningham says it was rated to the poor in 1756 at £60 (“Hand-book of London,” 1850, p. 284). There is a small print of it drawn and engraved by S. Rawle, dated July 1, 1801, and entitled “A House in Leicester Square the Residence of the celebrated W^m. Hogarth, Esq. now Jaquier’s Hotel.” As late as 1823 (*Mirror*, September 6), the tradition survived that Hogarth was accustomed to walk of evenings within the enclosure, in a scarlet *roquelaure* or “rockelo,” with “his hat cocked and stuck on one side, much in the manner of the Great Frederick of Prussia.” It may be added that, in later days, the house was inhabited by the Polish patriot, Thaddeus Kosciuszko, and by Byron’s Countess Guiccioli (Harrison’s “Memorable London Houses,” 3rd edition, 1890, 4).



LEICESTER SQUARE
From an Old Print

Coram, too, the benevolent originator of the Foundling Hospital, would perhaps be in the neighbourhood, for that good man and philanthropist died "at his lodging near Leicester Square." But Hogarth, as may be gathered, had not yet attained to widespread repute with the general public. Joseph Mitchell, Sir Robert Walpole's poet, for whose Opera of the "Highland Fair" he designed a plate, had indeed apostrophised him as "an eminent History and Conversation Painter."

"Large Families obey your Hand ;
Assemblies rise at your Command,"

says this tuneful panegyrist in June 1730,* and in some other verses, unaccountably neglected by the commentators, he shows that he thoroughly appreciated Hogarth's power of expressing character.

"You have the Skill to catch the Grace,
And secret Meanings of a Face ;
From the quick Eyes to snatch the Fire
And limn th' Ideas they inspire ;
To picture Passions, and, thro' Skin,
Call forth the living Soul within."

Yet even in the obituary notice of Sir James Thornhill in the *Gentleman's Magazine* for May 1734, Hogarth is simply referred to as "admir'd for his Miniature Conversation Paintings," although he had at the time put forth the first of that wonderful gallery of "pictur'd Morals," which—it might be imagined—should have stamped him, once and for all, as an artist wholly distinct and separate from his predecessors and contemporaries. In 1732,† however, there were but few print-shops in London; and the circulation of works of art must have been extremely languid.

* A year later Mrs. Delany (then Mrs. Pendarves) thus testifies to Hogarth's skill as a portrait-painter. Writing to Anne Granville, on July 13, 1731, she says: "I have released Lady Sunder land from her promise of giving me her picture by Zinck [*sic*], to have it done by Hogarth. I think he takes a much greater likeness." . . . She goes on to say that Hogarth is to teach her drawing by "some rules of his own that he says will improve me more in a day than a year's learning in the common way"—a thoroughly characteristic utterance ('Autobiography, etc., of Mrs. Delany, 1861, i. 283).

† Rouquet ("L'Etat des Arts, en Angleterre," 1755, p. 44) limits the *boutiques de marchands d'estampes* in London before the Act of 1735 to two; but this statement would seem to be incorrect.

The oil paintings for *A Harlot's Progress*—the series of "pictur'd Morals" above referred to—are believed to have been begun soon after the artist's marriage, as the date upon the coffin in the last plate, which has been taken to denote the conclusion of the work, is "2^d Sep. 1731." Apart from the supposition that the necessity for devising some connecting link between the figures in his "conversation pieces" had suggested the extension of that connection from one canvas to another, it would be of considerable interest if we could learn what fortunate accident of inspiration suggested this particular idea to Hogarth. The relating of a tale or biography by means of pictures was, of course, not new, witness the life of St. Bruno by Le Sueur which Walpole and Gray saw in the Convent of the Chartreux at Paris. But Hogarth, unless we misread him greatly, knew no more of Le Sueur than of St. Bruno. His own account of the matter, meanwhile, is too general to be explicit. Portrait painting, he gives us to understand, was laborious; and to a conscientious man who scorned to consent to degrade it (after the manner of your Hudsons and Knaptons, be it understood!) into a mere manufacture—"not sufficiently profitable to pay the expenses my family required. I therefore turned my thoughts to a still more novel mode, *viz.*, painting and engraving modern moral subjects, a field not broken up in any country or any age." . . . "I . . . wished to compose pictures on canvas, similar to representations on the stage; and farther hope, that they will be tried by the same test, and criticised by the same criterion. Let it be observed, that I mean to speak only of those scenes where the human species are actors, and these I think have not often been delineated in a way of which they are worthy and capable. In these compositions, those subjects that will both entertain and improve the mind, bid fair to be of the greatest public utility, and must therefore be entitled to rank in the highest class." . . . "I have endeavoured to treat my subject as a dramatic writer; * my picture is my stage, and men and women my

* It is to be noted that in the advertisements of *A Harlot's Progress*, and in more than one of his plates—*e.g.*, *The Sleeping Congregation*—he speaks of himself as the "author," not the "artist." And Hazlitt in his lectures classes him with the "comic writers."

players, who by means of certain actions and gestures, are to exhibit *a dumb show*." . . . "This I found was most likely to answer my purpose, provided I could strike the passions, and by small sums from many, by the sale of prints which I could engrave from my own pictures, thus secure my property to myself." *

Here, of course, is his theory, as it presented itself to his memory after thirty years; but it still leaves us in the dark with respect to the special train of suggestion. To a mind so alert to utilise surrounding material—so ready to seize the humorous or satiric aspect of the moment, there should surely have been some proximate cause that prompted this picture-chronicle of hapless Mary Hackabout.† Major thinks, indeed, that a paper by Steele in the *Spectator* (No. 266), in which a procuress is shown hypocritically catechising a raw country girl who has come to town in a waggon, may have furnished the first hint. But this, even if it suggested Plate I., need not (although it may) have suggested the entire set.‡ The artist, at all events, takes us farther. From that first declension into evil paths, his heroine passes, through a Martin's summer as the mistress of a rich Jew, to "Captain Macheath" and Drury Lane—to Bridewell and beating hemp—to Disease and Death—to a shameful funeral and a forgotten grave. It is all acted out before the spectators. There is no decorous veiling of the catastrophe, no abatement of the miserable detail, no Rossetti-like—

"passing thought

Of the old days which seem to be
Much older than any history
That is written in any book;
When she would lie in fields and look

"Hogarth Illustrated," iii. pp. 26-8, 29, 31.

† This is Hogarth's own name (see Plate I., Plate III., and the coffin-lid in Plate VI.). There was a real Kate Hackabout whose brother was hanged at Tyburn in April 1730.

‡ From a note at p. 56 of the MSS. already referred to on p. 18, it is clear that some of Hogarth's contemporaries ascribed to the series an altogether fortuitous and commonplace origin. According to George Vertue, Hogarth first painted Scene 3 as an independent work—a kind of "*Lever in Low Life*," one may suppose. It attracted so much attention that he was pressed to execute a companion-piece, and so went on by degrees to complete the six pictures.



A HARLOT'S PROGRESS, NO. II.
From Hogarth's Engraving

Along the ground through the blown grass,
 And wonder where the city was,
 Far out of sight, whose broil and bale
 They told her then for a child's tale."

For such retrospective sentiment, such regretful sensibility, Hogarth had neither space nor inclination. He had a plain and straightforward message to deliver. If you do that, this will follow—and this—and this. With such accompaniment, grotesque or terrible, as may be.

Where the narrator is so unflinching and matter-of-fact, it is obvious that, in this century at least, his work, however fundamentally moral and didactic in its intention, is not quite easy to write about; and there are—it must frankly be confessed—details here over which, as the prints can be consulted, one may pass without pausing. But some of the characters—for some of the characters were real persons—require to be named. The man at the door and the elderly woman, in Plate I., undoubtedly represented the infamous Colonel Francis Charteris and the equally infamous Mother Needham, the latter of whom died after exposure in the pillory in 1731. The magistrate who enters the room in Plate III. is Sir John Gonson, a well-known "harlot-hunting justice;" the wig-box in the same plate is that of James Dalton, a highwayman who had been hanged at Tyburn in 1730. The wrangling practitioners in Plate V. are said to be Drs. Misaubin and Ward,* two quacks of the day; while the clergyman (!) of Plate VI. is identified with a certain disreputable Fleet chaplain, and the shrieking beldam with a procuress named Bentley. Of the numberless minor details it is here impracticable to speak at length. But the attention of the reader may be briefly directed to the destruction caused by the famished horse in Plate I.; the significant pictures on the walls in Plate II.; the employment of Bishop Gibson's "Pastoral Letter" in Plate III.; the Jew's-bread used as a fly-trap and the Anodyne necklace advertisement in Plate V.; and finally the sprigs of rosemary for the prevention of infection in the final plate.

By some of the commentators this final plate (*The*

* See *Marriage A-la-Mode*, Plate III., and *The Company of Undertakers*.

Funeral) has been regarded, not only as involving a certain neglect of probability, but even as being in itself an anachronism and a superfluity. This was the opinion of Hogarth's own instructed interpreter, Rouquet. To him the tragedy finishes naturally with the fifth picture; the sixth is simply the farce, or after-piece—"une farce dont la defunte est plus tôt [sic] l'occasion que le sujet." * Dr. Trusler follows Rouquet so closely as almost to quote his words. The plate he says, is "the farce, of which, death is, oftener, the occasion than the subject." † That (as both imply) Hogarth—like Goldsmith later ‡—intended to satirise the senseless funeral ceremonial of his day, and that in doing so upon the present occasion he has somewhat strained consistency, is true. But it is also true that he was wiser than his critics, and that all this was merely subsidiary to a deeper and sterner lesson, more intimately connected with the subject. What other epilogue, indeed, could there be to such a life! Convention- alism, no doubt, would have stepped in with its ready tear and faded "Requiescat." But Hogarth scorned Con- ventionalism, and copied numan nature, hard-hearted, frivolous, unrepentant, incorrigible. In his experience, harlots were harlots to the end of the chapter—and after. There were no magdalens among them. Their mourning was a mockery; their priest a profligate. He will not even have the poor child impressed;—how should he be with such a mother? No, let him wind up his "castle-top" in the foreground—"the only thing in that assembly (as Lamb says) that is not a hypocrite." § This painter painted life as he saw it; he cared to do no more.

One of the first results of *A Harlot's Progress* was to rein- state him in the good graces of Sir James Thornhill, who had hitherto declined to forgive him for running away with his daughter. By the contrivance of Lady Thornhill and Mrs. Hogarth, some of the pictures were placed in Sir James's dining room. He eagerly asked the artist's name, and on

* "Lettres de Monsieur * * ," etc., 1746, p. 10. Hartley Coleridge ("Essays and Marginalia," 1851, ii. 212) has the same idea. In his view, "The print may be regarded as the satyricon appended to a fearful tragedy."

† "Hogarth Moralised," 1768, p. 12.

‡ "Citizen of the World," 1762, Letter xii.

§ "Reflector" (*Works*, &c., by E. V. Lucas, 1903, i. 79).

learning it said, "Very well; the man who can furnish representations like these, can also maintain a wife without a portion"—a speech which was the herald of reconciliation. This reconciliation may probably be placed at the end of 1731 or the beginning of 1732.* Shortly after the paintings, or part of them, were finished, Hogarth began to engrave them, issuing as the subscription ticket the clever little etching entitled *Boys peeping at Nature*. From an advertisement in the *Country Journal: or, the Craftsman*, for January 29, 1731-2, it would seem that he had not at first intended to undertake all the engraving personally,† "The AUTHOR of the SIX COPPER PLATES, representing a Harlot's Progress," runs the notice; "being disappointed of the Assistance he proposed, is obliged to engrave them all himself, which will retard the Delivery of the Prints to the Subscribers about two Months; the particular Time when they will be deliver'd will be advertised in this Paper." "No more," it was further stated, "will be printed than are and shall be subscribed for, nor Subscriptions taken for more than will receive a good Impression." How many good impressions Hogarth considered might be obtained is not specified, but it is recorded that above 1200 names were entered on his books. This—supposing all the subscribers to pay—meant some £1260, as the price of the set was a guinea.

In conformity with the engagement made in the advertisement of January 29, 1732, a further advertisement of March, in the *Daily Journal* and *Daily Post*, which was subsequently repeated, announced that the plates were then "Printing off," and would be ready for delivery on Monday, April 10. At the same time notice was given that subscriptions would be received until April 3; and as an unauthorised explanation of the series in pamphlet form was published on the 21st, ‡ it

* According to the *Somerset House Gazette*, ii. 207, Mr. Carpenter of Old Bond Street had, in July 1824, a picture by Hogarth (?) representing this incident. Besides the principal parties concerned, it contained portraits of Fielding (?) and Justice Welch. It is said to have been well painted, and was exhibited at the Suffolk Street Gallery in 1833.

† This is confirmed by an undated note in Vertue's MSS. (p. 34). "For the Harlot's Progress—Mr Hogarth having now 12 hundred Subscribers he had proposed to get them graved by the best gravers in Loud. but none that he employd pleasing him he has set about them himself to grave or finish the gravings."

‡ *Daily Journal* of that date.

must be assumed that they were duly issued on about the date specified.* Their success seems to have been instantaneous. As soon as Plate III. appeared, says Nichols, the Lords of the Treasury hastened to the print-shop for Sir John Gonson's portrait. In addition to the prose account above referred to, a Grub Street rhymer set himself to celebrate Moll Hackabout's career in Hudibrastics under the title of "The Harlot's Progress; or, the Humours of Drury Lane," † an example which was followed a year later by "The Lure of Venus," ‡ a more pretentious description in heroics by "Joseph Gay" (Pope's "empty Joseph"), the pseudonym of a certain Captain John Durant Breval, sometime of Trinity College, Cambridge, who should have been capable of better things. Neither Breval's book nor the other—it need scarcely be observed—is conceived in Hogarth's spirit or animated by his purpose; nor can either be said to contain any essential information as to his work. Besides these metrical efforts, in February 1733 the story was turned into a ballad opera entitled "The Jew Decoy'd," which, however (according to the "Biographia Dramatica"), was never performed; and in the same year Theophilus Cibber converted it into a "Ridotto Al' Fresco," or "Pantomime Entertainment," produced in April at Drury Lane. § Another evidence of the popularity of the prints was their transfer to fan-mounts || and cups and

* This assumption is practically confirmed by the advertisement of one G. King (*Daily Journal*, April 19, 1732): "Speedily will be Publish'd, The Six Prints of a Harlot's Progress: Copied from the Originals of Mr. Hogarth. By Permission. With Ornaments and Explanations to each Print. Specimens to be seen at the Engraver's, at the Golden Head, in Brownlow-Street, Drury-lane. N.B. These being nigh compleated, if any other Copies are publish'd, or offer'd by the Hawkers or their Accomplices before the Publication of These, they will be Impositions and bad Copies, there not having been Time enough to finish them neatly." Nichols, who dates the *Harlot's Progress* 1733-4, had evidently never seen this and the advertisement referred to above. † Published April 24, 1732.

‡ Published, according to the *Daily Journal*, May 1, 1733. Breval, who died at Paris in 1738, was the author of "The Hoop Petticoat," 1716, "The Art of Dress," 1717, *The Confederates*, a farce, 1717 (which earned him the notice of Pope), and other works.

§ For a copy of this absolutely worthless but presumably rare production, which Cibber dedicated to Hogarth, Kemble gave £8 at Isaac Reed's sale in 1807.

|| One of these is now in the British Museum, and Mr. Fairfax Murray has one also. They were sold by M. Gamble at the "Golden Fan" in St Martin's Court, near Leicester Fields (*Daily Journal*, January 24, 1733). "It was customary in *Hogarth's* family," says Nichols, "to give these fans to the maids" ("Biographical Anecdotes," 1781, p. 21 n.).



THE LAUGHING AUDIENCE

From Hogarth's Etching

saucers. Lastly, they were freely pirated; and Steevens saw no fewer than eight different sets of fraudulent imitations. One of these, perhaps the best known, was by Elisha Kirkall, or Kirkhall, of Dockwell-Court, Whitefriars—the “bounteous Kirkall” of the “Dunciad.” The plates, in green ink, were reversed copies as large as the originals, and were issued in November 1732.*

Hogarth had before suffered from depredations of this kind, his first published print, *Masquerades and Operas*, having, as already stated, been feloniously reproduced (see *ante* p. 21). In 1735, in concert with George Vertue, Gerard Vandergucht, his friends Pine and Lambert, and several others, he petitioned Parliament for leave to bring in a bill to vest in designers and engravers an exclusive right to their own works, and to restrain the multiplying of copies without their consent. This bill was duly introduced, and received the Royal Assent on May 15, 1735, becoming the well-known Act 8 Geo. II. cap. 13. Although Hogarth's personal grievance does not seem to have been prominently brought forward on this occasion, he found the major portion of the funds; the Act is generally spoken of as his; and it was drawn by his friend William Huggins, author of the oratorio of “Judith.” He commemorated its passing by a long and jubilant inscription on the plate entitled *Crowns, Mitres*, etc., afterwards used as a subscription ticket to the Election series. Yet the measure was only partially successful in remedying the evil at which it aimed, and to the mortification of the painter—as reported by Sir John Hawkins—it failed, in a case tried before Lord Hardwicke in Chancery, to secure any benefit to an assignee claiming under assignment from the original inventor.†

One of Hogarth's main objects in promoting the above enactment was, no doubt, the protection of the series of paintings depicting *A Rake's Progress*, with which he was

* *Craftsman*, November 18, 1732.

† Nichols's “Biographical Anecdotes,” 1785, p. 38 n. Writing not long before his death, Hogarth's retrospect, nevertheless, is not ungrateful: “After having had my plates pirated in almost all sizes, I in 1735 applied to Parliament for redress; and obtained it in so liberal a manner, as hath not only answered my own purpose, but made prints a considerable article in the commerce of this country; there being now more business of this kind done here, than in Paris, or anywhere else, and as well” (“Hogarth Illustrated,” iii. 35).



THE RAKE'S PROGRESS (NO. II.)

From the Original Painting

preparing to follow up *A Harlot's Progress*. This fresh series, in fact, must have been begun immediately after the earlier pictures were completed, since from an advertisement in the *Country Journal: or, the Craftsman* of December 29, 1733, he was, at that date, occupied upon the engravings. They were subscribed for in the same year, the ticket being the capital little etching, *A Pleased Audience at a Play*, afterwards styled *The Laughing Audience*. As in the previous Progress, Hogarth himself christened his chief character. In the first plate "Tom Rakewell" (the name, Lichtenberg points out, is as appropriate to the penurious father as to the prodigal son) has entered suddenly upon his inheritance. In a jumble of leases, bonds, and the miscellaneous hoardings of avarice, he is being measured for his mourning. Already his knavish attorney plunders him; and he himself begins badly by casting off the poor girl (his bedmaker's daughter) whom he has ruined while at Oxford.

" Prodigus æris,
Sublimis, cupidusque, et amata relinquere pernix,"

his fortune is written in his face.

The next plate (*The Levee*) transforms the clumsy lad into an awkward man-of-fashion. His antechamber is thronged with milliners, wigmakers, tailors, and hatters. The "dealers in dark pictures" have equipped him as a connoisseur—witness the *Judgment of Paris* on the wall. A much be-wigged musician is trying over "The Rape of the Sabines" at a harpsichord; a French hornplayer preludes noisily upon his instrument. He dabbles in Bridgeman's landscape gardeniag, and maintains one poet, if not two. But the majority of the visitors at his reception are professors of those sterner arts which in 1732-5 no gentleman could be without. He must have his cocks at Newmarket, and his racers at Epsom, where his horse, "Silly Tom," has won a cup. Essex must instruct him in dancing; Monsieur Dubois in the small sword; the great Figg himself in quarterstaff.* And lest his proficiency

* The figures in the plate are said to be portraits of these persons. Of this Hogarth made no secret. He "never failed to question those who came to see his pictures, if they knew who this or that figure was designed for. When they guessed wrong, he set them right" ("Biographical

in the two latter sciences should fail to save his skin, he must enlist the hireling "man-of-honour" who comes recommended by "Wm. Stab." Roistering "bloods" who finish their revels at the "Shakespear's Head" or the "Rose" by broiling a waiter or "pinking" a chairman, sometimes require the aid of henchmen like the Captain, when their ingenious exploits fall flat upon unsympathetic spectators.

One of these exploits is depicted in Plate III. The Rake is discovered drunk in a tavern in Drury Lane at three in the morning, surrounded by the trophies of a street row, largely supplemented by further contributions from the apartment itself. His companions, mostly recruited from the nymphs of the neighbourhood, are in scarcely better case. One (like Prior's "Kitty") sets the world on fire (in a map). Another sprints brandy in the face of her furious *vis-à-vis*, who threatens her with a knife.* A harper is twanging mechanically at the door; a tattered beggar-wench creaks out the "Black Joke." We omit the remaining details of the plate, which may be studied at full in Nichols and John Ireland.

This is the Rake's zenith; in the next scene he enters upon the first stage of his decline. He is ignominiously arrested for debt in St. James's Street, as he is going to Court in a new suit on Queen Caroline's birthday, also St. David's Day (March 1), as is indicated by an irascible-looking Welshman with an enormous leek in his hat. Some temporary assistance is rendered to him by the unfortunate girl whom he discarded in Plate I.; but it is only temporary, for in the plate that follows he is repairing his fortunes by an alliance in old Mary-le-bone Church, then much used for private marriages, with an elderly heiress. The bride is one-eyed, and tremulously exultant; the bridegroom, indifferent, and already absorbed by the good-looking lady's maid. The church, which has been recently repaired, and was taken down altogether six years later, is depicted—no doubt as a fitting background to the bride—in an extremely dilapidated condition. The Creed

Anecdotes," 1781, p. 14). Dubois, a Frenchman, died in May 1734, of a wound received in a duel with an Irish fencing-master of the same name (*Grub Street Journal*, May 16 and 23, 1734).

* Hogarth had witnessed an incident of this kind when in company with his crony Frank Hayman (J. T. Smith's "Nollekens and his Times," . 94).



A MIDNIGHT MODERN CONVERSATION

From Hogarth's Engraving

has been destroyed by damp, and a crack runs through the Ninth Commandment. As a further evidence of neglect the slot of the poor-box is covered by a cobweb.*

Henceforth Thomas Rakewell "progresses" at a headlong rate. Plate VI. shows him in a Covent Garden gaming-house. He has lost all his recently acquired wealth; and flings himself upon the ground in a paroxysm of fury and execration. In allusion to the burning of White's in April 1733, flames are bursting from the wainscot; but the pre-occupied gamblers take no heed. The next scene is in the Fleet; the last in Bedlam. In one he is a poor distracted wretch, dunned by the gaoler for "garnish," † pestered by the unpaid pot-boy, deafened by the rancorous virago, his wife, and overwhelmed by Mr. Manager Rich's letter returning his manuscript:—"S^r. I have read y^r. Play & find it will not doe." ‡ In the other he is an incurable maniac, fettered and dangerous, who tears at himself with the heartrending laugh of the insane.

Our rapid outline does but scant justice to this tragical story, and scarcely touches at all upon the affluence of detail with which it is presented. § We are told that it did not meet

* Eighteenth-century churches were often allowed to fall into an extremely ruinous condition. In one of Bishop Horne's sermons reference is made to the whimsical bill in this connexion of a Cirencester painter: "Mr. C. Terebee to Joseph Cook, debtor: To mending the Commandments, altering the Belief, and making a new Lord's Prayer, 21*l*. 1*s*." (Overton and Relton's "English Church from the Accession of George I. to the End of the Eighteenth Century," 1906, p. 205.)

† Entrance fees or perquisites exacted from incoming prisoners by the prison officials. Cf. Fielding's "Amelia," Bk. i. ch. 3. They were apparently abolished by the City Sheriffs in 1752 (*Covent-Garden Journal*, May 12, 1752).

‡ This has been regarded as ridicule of John Rich, whose want of education was notorious. It was probably Hogarth's blunder, as his own spelling was often faulty. But so, it may be observed, was that of many of his contemporaries. Swift, who corrected "Stella," was by no means impeccable: and—to take instances at random—Warburton and Watts both make bad mistakes. Reynolds, too, in one of his letters, spells "Wales" twice "Whales."

§ Among minor touches may be noticed: the shoe-sole cut from the cover of the Bible in the second state of Plate I., and the cap on the mantelpiece which, in the same plate, establishes the identity of the dead miser with the portrait: the Farinelli caricature on the floor in Plate II.; the twelve Cæsars and Pontack's head in Plate III.; the little fellow with the pipe and *Farthing Post* in Plate IV.; the dogs and the ragged charity boy of Plate V.; the highwayman of Plate VI.; the wings of the inventor and the engrossed alchemist of Plate VII.; and lastly, the two women visitors in the scene at Bedlam, which, it should be noted, was, at this date, a show and meeting-place, to which the public was admitted for a trifling fee (*World*, No. 23, June 7, 1753).

with the success of *A Harlot's Progress*. The causes are not far to seek. It flew at higher social game. It attacked the vices of the man instead of the vices of the woman; and to the vices of the man society is notoriously indulgent. Then it was less probable. To use the words of a critic who compares it with its forerunner, its "catastrophe is one of so rare occurrence in real life, as to produce no more effect than a bugbear would. It is not in the ordinary course of events that profligates and debauchees become the inhabitants of a madhouse." Lastly, it is longer and more unequal than *A Harlot's Progress*. Although it rises to a higher level in the later scenes, in the fourth plate, which Hogarth tried to improve, it was, for him, weak and faltering. It is scarcely likely, to say the least, that a poor milliner would carry about with her sufficient money to relieve a fine gentleman in terror of the tipstaves. Her presence after Plate I. is an illustration of that "pathetic fallacy" of which we occasionally hear so much. Some one—it must be supposed—had remarked upon the want of tenderness in *A Harlot's Progress*, and Hogarth met the objection in *A Rake's Progress* by the introduction of his former sweetheart. But her reappearances are ill-managed and almost superfluous. She adds little to the effect of the scenes in the prison of the madhouse, and they would scarcely suffer by her absence. If the above conjecture be correct, this is another of the many instances in which Hogarth was apparently led astray by his importunate advisers.

Early in June 1735, the plates of *A Rake's Progress* were printed off. Their delivery to subscribers was, however, deferred until the 25th, the date they bore, in order to give them the full protection of the new Act, which came into operation on the 24th. Probably the words "According to Act of Parliament," now so common on engravings, made their first appearance upon this occasion. But notwithstanding all these precautions, the painter, as we learn from one of his many advertisements, could not escape the fraudulent imitator. "Several Printsellers," he says in the *London Daily Post Boy* of June 14, "who have of late made their chief gain by unjustly pirating the inventions and



SOUTHWARK FAIR
From Hogarth's Engraving

designs of ingenious artists, whereby they have robbed them of the benefit of their labours, being now prohibited such scandalous practices from the 24th of June next, by an Act of Parliament passed the last Session intituled, 'An Act for the Encouragement of the Arts of Designing, Engraving, Etching, &c.,' have resolved notwithstanding to continue their injurious proceedings, at least till that time; and have, in a clandestine manner, procured persons to come to Mr. Hogarth's house, under pretence of seeing his *Rake's Progress*, in order to pirate the same, and publish base prints thereof before the Act commences, and even before Mr. Hogarth himself can publish the true ones. This behaviour, and men who are capable of a practice so repugnant to honesty and destructive of property, are humbly submitted to the judgment of the publick, on whose justice the person injured relies.* According to Nichols, a set of copies by L. P. Boitard, all on one sheet, must have appeared almost simultaneously with this notice; and the prints were also plagiarised in another series issued by Overton, Bowles and others, a few days later.† To counteract, as far as possible, the evil effect of these cheap piratical reproductions upon the sale of the originals, Hogarth caused small copies to be prepared, which were sold at 2s. 6d. the set by "T. Bake-well, print and mapseller, next Johnson's Court in Fleet Street, London." These, after some delay, were issued in August, accompanied by a broadside sheet of explanations.

With the original engravings of *A Rake's Progress* was published a print of earlier date, which had been kept back to give it the benefit of protection, *i.e.*, that known as *The Fair*, or *Southwark Fair*, one of the liveliest of the separate plates, albeit somewhat coarse in execution. This festival (or carnival) was suppressed in 1762; but in 1733, when

* "Genuine Works," 1808, i. 83.

† "Just published, curiously designed and engraved by the best Artists, Eight Prints of the Progress of the Rake exemplified, in the Life of Ramble Gripe, Esq., Son and Heir of Sir Positive Gripe. Printed for H. Overton without Newgate, Tho. Bowles in St. Pauls Church-yard, John King in the Poultry, and John Bowles in Cornhill, price Eight Shillings (*Whitehall Evening Post*, June 21, 1735). It may be added that in the following month (July) was published an alleged "Compleat Key" to the plates in Hudibrastic verse, under the title of "The Rake's Progress; or, the Humours of Drury Lane." It has been reprinted of late years, but has no value.

Hogarth drew it, it was diligently frequented, during the fortnight for which it was held, by "persons of all distinctions of both sexes." Its notabilities are faithfully depicted. Elkanah Settle's droll of the "Siege of Troy," as given at Lee and Harper's booth; the "posture-master" and "curious Indian birds" of Mr. Fawkes the conjurer; the waxwork exhibiting "the whole Court of France;" Müller, or Miller, the Leipzig giant; Violante, the tumbler; Cadman, the steeple-flyer—all these have been carefully set down. The "Fall of Bajazet," at Cibber and Bullock's, is tragically illustrated by the collapse of the "parade" in front of the booth; whilst in the crowd a couple of bailiffs arrest a buskined hero from the same company who, with a beautiful drummeress, is beating up for an audience. But the incidents of the plate would take many words to describe.

Among the other works which belong to this chapter, and have not been mentioned hitherto, is the popular drinking scene called *A Midnight Modern Conversation, 1733*. Its proper place lies between the two *Progresses*. In this a party of eleven, whose degrees of intoxication are admirably differentiated, have finished some two dozen bottles of claret; and, at four in the morning, are commencing a capacious bowl of punch presided over by a rosy-gilled parson—the

*"fortem validumque combibonem
Lætantem super amphora repleta"*—

of the Westminster Latinist, Vincent Bourne;* but, in real life, identified both with the famous "Orator" Henley and the Rev. Cornelius Ford, a dissolute cousin of Dr. Johnson.†

* "Poematia," 1734, p. 146. Another of Bourne's pieces, "Conspicillum," contains an admitted reference to the clerk in *The Sleeping Congregation*, and a third, "Usus Quadrigarum," suggests some of the details of *A Country Inn Yard* ("Miscellaneous Poems," 1772, pp. 229, 280). Both of these are translated in the *Gentleman's Magazine* for 1755, p. 85.

† From an example in Solon's "Old English Potter," 1883, p. 185, a moulded white ware mug (salt-glaze), it appears that this popular design was transferred to pottery; and it is often to be found on snuff-boxes and punch-bowls. It was also used for a fan-mount. (See *Daily Journal* for May 24, 1733, where it is advertised as sold at Mr. Chenevix's and other toy-shops, and having prefixed to it, "for the Entertainment of the Ladies, a Description of each particular Person . . . introduced.") The ticket for the *Midnight Modern Conversation* was the etching known as *The Oratorio*; or, *A Chorus of Singers*. (See p. 47.)



THE ORATORIO

From Hogarth's Etching

The frontispiece to Henry Carey's "Chrononhotonthologos," and one or two minor pieces show—like the list of presents to Farinelli in Plate II. of *A Rake's Progress*—the artist's unconquered antipathy to the foreign favourites upon whom the British public squandered fortunes "for a shrug or a song." Perhaps it was not natural under the circumstances that Hogarth should do justice to Farinelli; but the British public of his day were not far wrong in their admiration of that most wonderful of sopranos.

In addition to the passing of the Act against piratical printsellers, no facts of equal importance in Hogarth's life during this period have been recorded. From the presence of Sir James Thornhill at Newgate when, in March 1733, Hogarth painted the portrait of Sarah Malcolm, afterwards executed in Fleet Street for murder,* it is plain that the reconciliation already referred to at p. 37 had proved an enduring one. In May 1734, Thornhill died, his death being followed, a year later, by that of Hogarth's mother, occasioned, says the *Gentleman's Magazine*, by a fright arising out of a fire in Cecil Court, St. Martin's Lane. By the decease of his father-in-law, the drawing school in Covent Garden practically passed into Hogarth's hands. "I became" (he says) "possessed of his [Sir James's] neglected apparatus; and thinking that an academy conducted on proper and moderate principles had some use, proposed that a number of artists should enter into a subscription for the hire of a place large enough to admit thirty or forty people to draw after a naked figure. This was soon agreed to, and a room taken in St. Martin's Lane. To serve the society, I lent them the furniture which had belonged to Sir James Thornhill's academy; and as I attributed the failure of that and Mr. Vanderbank's †

* *Craftsman*, March 10, 1733. An advertisement in the *Daily Post* for March 9 says the picture was painted two days before the execution. Upon this occasion Hogarth is said to have observed to his father-in-law, "I see by this woman's features, that she is capable of any wickedness," which John Ireland perhaps rightly regards as acuteness after the event ("Hogarth Illustrated," 1793, ii. 295).

† John Vanderbank, 1694–1739, the portrait painter, had endeavoured to establish a rival school to Thornhill's, with the additional attraction of a living model. He illustrated "Don Quixote" for Lord Carteret's Spanish text (Tonson, 1738). See Part II., Catalogue of Prints. There is a portrait of Sir Isaac Newton by Vanderbank in the National Portrait Gallery.

to the leading members assuming a superiority which their fellow students could not brook, I proposed that every member should contribute an equal sum to the establishment, and have an equal right to vote in every question relative to the society. . . . By the regulations I have mentioned, of a



PETER'S COURT, ST. MARTIN'S LANE

general equality, etc., it has now [1762?] subsisted near thirty years; and is, to every useful purpose, equal to that in France, or any other."* The exact locality of this art-centre was "in Peter's Court, against Tom's Coffee-house in S. Martin's Lane." Thus it is described in an advertisement of 1710, being then a Dancing School. Subsequently it became the first studio of Roubillac the sculptor, from whom it passed to Hogarth and his coadjutors. In this institution most of the artists of the reign of George II., and the early part of the reign of George III., were trained; and its usefulness only

* "Hogarth Illustrated," iii. 66-7, 68-9.

ceased with the establishment of the Royal Academy, to which its "anatomical figures, busts, statues, etc.," were transferred in 1768. Hogarth painted a picture of the interior, showing the students drawing from the life. This painting is preserved at Burlington House, having been purchased not many years ago.

From the "Παρανετικόν" of Vincent Bourne, quotation has already been made. In 1736, a passage in Swift's "Legion Club" showed that Hogarth's fame had reached the terrible Dean at Dublin :

"How I want thee, humorous Hogarth!
Thou, I hear, a pleasant rogue art.
Were but you and I acquainted,
Every monster should be painted :
You should try your graving tools
On this odious group of fools ;
Draw the beasts as I describe them ;
Form their features, while I gibe them ;
Draw them like, for I assure ye,
You will need no *car'atura* ;
Draw them so that we may trace
All the soul in every face." *

Four years later, in February 1740, Somerville the poet, claiming kinship as a satirist of vice and folly, dedicated his "Hobbinol" to Hogarth as "the greatest master in the burlesque way"; and a few months subsequently came a tribute from the pen of a still more eminent writer, Henry Fielding. As it refers solely to the *Progresses*, it may the more fitly find place here. "I esteem," says Fielding, in the *Champion* (June 10, 1740), "the ingenious Mr. *Hogarth* as one of the most useful Satyrists any Age hath produced. In his excellent Works you see the delusive Scene exposed with all the Force of Humour, and, on casting your Eyes on another Picture, you behold the dreadful and fatal Conse-

* From a letter addressed to Hogarth by George Faulkner, the Dublin bookseller, and printed by John Ireland ("Hogarth Illustrated," iii. 59), it would seem that the artist had himself sent some of his works to Swift. "Mr. Delany . . . tells me that you are going to publish three prints . . . I have often the favour of drinking your health with Dr. Swift, who is a great admirer of yours, and hath made mention of you in his poems with great honour ; and desired me to thank you for your kind present, and to accept of his service." The letter is dated Nov. 15, 1740.



LIFE SCHOOL AT THE ACADEMY IN PETER'S COURT

From the Original Painting

quence. I almost dare affirm that those two Works of his, which he calls the *Rake's* and the *Harlot's Progress*, are calculated more to serve the Cause of Virtue, and for the Preservation of Mankind, than all the *Folio's* of Morality which have been ever written; and a sober Family should no more be without them, than without the *Whole Duty of Man* in their House." In that admirable "Preface" to "Joseph Andrews," in which he compares comic writing and burlesque to comic painting and caricature, he returns to the same theme: "He who should call the Ingenious *Hogarth* a Burlesque Painter, would, in my Opinion, do him very little Honour: for sure it is much easier, much less the Subject of Admiration, to paint a Man with a Nose, or any other Feature of a preposterous Size, or to expose him in some absurd or monstrous Attitude, than to express the Affections of Men on Canvas. It hath been thought a vast Commendation of a Painter, to say his Figures *seem to breathe*; but surely, it is a much greater and nobler Applause, *that they appear to think*." In 1743 Hogarth acknowledged this compliment by referring to Fielding's "Preface" as a further explanation of the little etching of *Characters and Caricaturas*.

* Lamb (*Works*, by Lucas, 1903, i, 78) perhaps remembered this. At all events, he confirms it. "Hogarth has impressed a *thinking character* upon the persons of his canvas," he says; and he instances the "intense thinking faces" of the knife-grinder and Jew flute-player in the *Enraged Musician*.



HOGARTH'S VAUXHALL TICKET

CHAPTER IV

HISTORY-PICTURES AND MINOR PRINTS

THE welcome which the engravings of Hogarth's picture-comedies had received should—one would think—have convinced him that his best chance of permanent success lay in this direction. Yet according to his own account—which, unhappily, it is difficult to date—it would appear that he had other and different ambitions. His desire was to take rank with the Haymans and Thornhills—to say nothing of artists more ancient and illustrious. "Before I had done anything of much consequence in this walk [*i.e.*, 'painting and engraving modern moral subjects'], I entertained some hopes of succeeding in what the puffers in books call *the great style of history painting*; * so that without having had a stroke of this *grand* business before, I quitted small portraits and familiar conversations, and with a smile at my own temerity, commenced history painter, and on a great staircase at St. Bartholomew's hospital painted two Scripture stories, *The Pool of Bethesda*, and *The Good Samaritan*, with figures seven feet high. These I presented to the charity, and thought they might serve as a specimen, to show that, were there an inclination in England for encouraging historical pictures, such a first essay might prove the painting them more easily attainable than is generally imagined. But as religion, the great promoter of

* The reference may be to the elder Richardson, a second edition of whose "Essay on the Theory of Painting" had appeared in 1725, the year of Hogarth's *Burlesque upon Kent*. But in 1762, when these memoranda were probably penned, Reynolds had also written on "the grand style of Painting" in *Idler*, No. 79 (October 20, 1759).

this style in other countries, rejected it in England,* I was unwilling to sink into a *portrait manufacturer*; and still ambitious of being singular, dropped all expectations of advantage from that source, and returned to the pursuit of my former dealings with the public at large." †

This is, in some respects, a singular utterance. If we accept 1736, which is the date painted upon the staircase of the hospital, as the date of the *Good Samaritan* and the *Pool of Bethesda*, then the expression "anything of much consequence" seems a strange under-valuation of the two *Progresses* which had made him a name. Seeing, however, that the sentence, "I quitted small portraits and familiar conversations," does not cover these series, it may be that the Bartholomew's Hospital pictures were executed before 1736. But even if we put them back five years, Hogarth would still have painted the *Harlot's Progress*, and the expression "anything of much consequence" would remain unintelligible except by attributing to the artist a perverse—though not unprecedented—blindness as to his real vocation. Moreover, his "Scripture stories" were a mistake; and if they were not good ‡ in his own day, they are homelier than ever in ours, when the realism of artists like Holman Hunt and Gérôme has imported into our galleries the very types and atmosphere of the East. With the record that the pictures made the painter a governor of the hospital, and the statement that they were not engraved until after his death, we may pass from the *Pool of Bethesda* and the *Good Samaritan*.

During the period covered by the present chapter, that is

* Reynolds confirmed this in 1781. "It is a circumstance to be regretted, by painters at least, that the protestant countries have thought proper to exclude pictures from their churches: how far this circumstance may be the cause that no protestant country has ever produced a history-painter may be worthy of consideration" (*Works* by Malone, 2nd edition, 1798, ii. 338-9). It will be remembered that a few years earlier (1773), Reynolds and West had vainly endeavoured to procure the decoration of St. Paul's by pictures; but the scheme had been obstinately opposed by the Bishop of London, Dr. Terrick.

† "Hogarth Illustrated," iii. 29-31.

‡ Perhaps this should be qualified into "good for Hogarth." Professor G. Baldwin Brown, in his interesting monograph on the painter, contends with perfect justice that these historical attempts "are average productions turned out, it may be, on an established recipe, but free on the other hand from any look of experiment or of bungling" ("William Hogarth," 1905, p. 40). He admits, however (p. 44), that they are "cold and uninspired."

to say, from 1735 to 1744, Hogarth did not put forth any series of plates corresponding in importance to the *Rake's* and *Harlot's Progresses*. Indeed, with the exception of the *Four Times of the Day*, he did not publish any series at all, Doubtless he was maturing and elaborating his masterpiece, *Marriage A-la-Mode*, which was advertised in April 1743, and will form the subject of the ensuing chapter. But in this interval several separate prints appeared, which are among the most popular of his efforts—*i.e.*, the *Strolling Actresses Dressing in a Barn*, the *Enraged Musician*, and the *Distressed Poet*. And here we may take leave to observe, in passing, that it is the defect of his biography that it lies almost wholly in the description of his works. To the events of his life, the account of what he produced must always bear much the same relation in bulk as the commentary of Warton to the "Minor Poems" of Milton, or the notes to the text in an article by Bayle. Lamb said truly that we "read" his prints,* and "look" at other pictures. He might have added that the type is of the smallest, and the page is packed to the margin.

The earliest plates belonging to the year 1736 are the *Company of Undertakers* or *Consultation of Physicians*, and the *Scholars at a Lecture*. The *Company of Undertakers* is a fanciful coat-of-arms, composed of doctors "poising their gilt-headed canes" (as in Tennyson's "Princess"), with the motto, "*Et Plurima Mortis Imago*." Conspicuous among them in a harlequin suit ("issant, checkie") is Mrs Sarah Mapp, a notorious bone-setter or "shape-mistress," who enjoyed a brief popularity about 1736-7. Two other figures which support her have been identified, one as a quack oculist or "Ophthalmiater" known as the "Chevalier" Taylor, grandfather of John Taylor of the "Records" and the popular recitation of "Monsieur Tonson": the other as the Dr. Joshua Ward ("Spot" Ward) to whose nostrums

* Lamb's well-known saying—like many things—had been anticipated. In a literary case in July 1773, Lord Gardenstone a Scottish judge after defining Hogarth as "the only true original author which this age has produced in England," went on: "I can read his works over and over . . . and every time I peruse them, I discover new beauties, and feel fresh entertainment" (*Gentleman's Magazine*, May 1785, p. 344)



THE SLEEPING CONGREGATION

From Hogarth's Engraving

Fielding had recourse in his last illness,* and who figures in Pope's

“Ward try'd on Puppies, and the Poor, his Drop.”

But if he was a quack, he was a quack of genius, for he inspired Bolingbroke with confidence, and he attended George II. The *Company of Undertakers* is dated March. The *Scholars at a Lecture*, a number of, for the most part, vulgar academical heads, requires no special notice. To the month of April belongs a ticket for Fielding's benefit in “Pasquin.” There is a doubt whether this is really the work of Hogarth; but the strokes at political morality in that “Dramatick Satyr on the Times” would have been so much to the taste of the artist who later designed the inimitable Election Prints, that one is inclined to give it the benefit of any uncertainty. Concerning the *Sleeping Congregation*, which came out in October of the same year, there is no doubt at all. The slumbering auditory are poorly treated; but the Rev. Dr. John Theophilus Desaguliers (if he it be), who,

“in one lazy tone

Thro' the long, heavy, painful page, drawls on,” †

and his pompous clerk—spectacles on thumb—struggling between drowsiness and the attractions of the pretty girl at his side who has fallen asleep with her prayer-book open at “Matrimony” ‡—are not to be improved upon. Whether the near-sighted preacher, once famous for his lectures on Experimental Philosophy in what is now Cannon Row, Westminster, deserved ridicule, we know not. But to judge by the design, he will certainly soon be able to say, in the words of Horace which have been suggested as its motto—“OMNES composui.” §

* He had previously referred to him in “Tom Jones,” Bk. viii. ch. ix., where he likens Interest to “Ward's Pill, [which] flies at once to the particular Part of the body on which you desire to operate.” In this it seems to have anticipated a popular remedy of our own day.

† Pope's “Dunciad,” Bk. ii., ll. 387-8.

‡ “Pollice tunc habuit suspensa, obliqua tuenti

Cum niveum ostendit nympha sopora sinum.”

(Bourne's “Conspicillum”), to which is appended the note: “Vide picturam Gul. Hogarth, quæ sopitam lepidissimè describit congregationem” (“Miscellaneous Poems,” 1772, 229).

§ Horace, I. Sat. ix., 28. The *Sleeping Congregation* would not be an inappropriate frontispiece to Swift's singular sermon on “Sleeping in

In 1737 Hogarth was probably at work on the *Four Times of the Day*, the engravings of which, early in the next year, were advertised as finished. Nothing of any importance is recorded for the previous year, save a very characteristic letter which he addressed, over the signature of "Britophil," to the *St. James's Evening Post* of June 7-9, 1737, in defence of Sir James Thornhill, upon whose paintings at Greenwich certain aspersions had been cast by another journal.* We take it from Nichols ("Genuine Works" i. 97-102). After commenting upon the criticism which condemns an entire work because of some minor and quite subordinated defect (a kind of appraisal, by the way, not entirely extinct even in these days), the writer proceeds to a vigorous onslaught upon his favourite enemies, the "picture dealers":

"There is another set of gentry more noxious to the art than these, and those are your picture-jobbers from abroad, † who are always ready to raise a great cry in the prints whenever they think their craft is in danger; and indeed it is their interest to depreciate every English work, as hurtful to their trade, of continually importing shiploads of dead Christs, Holy Families, Madona's [*sic*], and other dismal dark subjects, neither entertaining nor ornamental; on which they scrawl the terrible cramp names of some Italian masters, and fix on us poor Englishmen the character of *universal dupes*. If a

Church" ("Works," by Scott, 1824, viii. pp. 17-27). It begins: "I have chosen these words [*i.e.*, the story of Eutyehus, Acts xx. 9] with design, if possible, to disturb some part of this audience of half an hour's sleep, for the convenience and exercise whereof, this place, at this season of the day, is very much celebrated." The epigraph might be borrowed from his "Thoughts on Various Subjects," 1726 (*ib.* ix. p. 237—"Query, Whether churches are not dormitories of the living as well as of the dead?") Goldsmith also touches on this regrettable infirmity of human nature ("Citizen of the World," 1762, Letter xl.). The hour-glass, it may be added, was a common pulpit adjunct up to the Restoration, and the old stands still linger in out-of-the-way churches. There is, or was, such an one at Stoke d'Abernon, in Surrey.

* The authority for attributing this letter to Hogarth is the *London Magazine*, which, reprinting it from the *Post*, declared it to be "by the first Painter in England, perhaps in the World, in his way." Foote followed up Hogarth's attack on the picture trade in his admirable comedy of *Taste*, 1752, which is well worth consulting.

† "An abuse grown to such a height, that the Legislature has endeavoured to put a stop to it, by laying a duty on the importation of foreign pictures."—(Hogarth's note.)

man, naturally a judge of painting, not bigoted to those empirics, should cast his eye on one of their sham virtuoso-pieces, he would be very apt to say, 'Mr. Bubbleman, that grand Venus (as you are pleased to call it) has not beauty enough for the character of an English cook-maid.' Upon which the quack answers with a confident air, 'O Sir, I find that you are no connoisseur—that picture, I assure you, is in Alesso Baldovinetto's second and best manner, boldly painted, and truly [*sic*] sublime; the contour gracious; the air of the head in the high Greek taste, and a most divine idea it is.' Then spitting on an obscure place and rubbing it with a dirty handkerchief, takes a skip to the other end of the room, and screams out in raptures, 'There is an amazing touch! a man should have this picture a twelve-month in his collection before he can discover half its beauties.' The gentleman (though naturally a judge of what is beautiful, yet ashamed to be out of the fashion in judging for himself) with this cant is struck dumb, gives a vast sum for the picture, very modestly confesses he is indeed quite ignorant of painting, and bestows a frame worth fifty pounds on a frightful thing, without the hard name on it not worth as many farthings." *

We have quoted this passage because it shows that, notwithstanding the sneers cast at the painter's education, he could write graphically and with vigour when his feelings were aroused. If his sketch be not worthy of the inimitable genius who defined the whole duty of connoisseurship to consist in the assertion that the picture might have been better if the painter had taken more pains, and in praising the works of Pietro Perugino—if it be not worthy of Oliver Goldsmith, it might well have come from the pen of him who drew that painter Pallet whom Peregrine Pickle met in the Palais Royal

* "*E.g.*, A monstrous Venus at Kensington, valued at a thousand pounds, said to be painted by Michael Angelo di Buonarrotti or Jacomo di Pontermo or Sebastiano del Piambo" (*sic*).—(Hogarth's note). This must have been the "gigantic fat Venus" which Queen Caroline, with her Vice-Chamberlain, Lord Hervey, tried to smuggle from the Great Drawing Room at Kensington to Windsor. But his Majesty King George (who liked "fat Venuses," and did not care for Art), insisted upon having it restored ("Memoirs of the Reign of George the Second," by John, Lord Hervey, 1848, ii. pp. 33-4). It was no doubt brought back, for in 1800 a Venus and Cupid attributed to Michael Angelo still decorated the Great Drawing Room ("Ambulator," p. 127).

at Paris. It would do little dishonour to Smollett. No doubt Hogarth's inimical critic, "the asp, George Steevens" (as Macaulay truly calls him), would probably pretend that the letter was "corrected" by Hoadly or Ralph; but, in the absence of any such insinuation, we may at least concede (with John Ireland) that it "carries internal evidence of his mind." It will help us to understand the decorations on the walls in Plate I. of *Marriage A-la-Mode*, and the future story of *Sigismunda*.

The engravings of the *Four Times of the Day* are dated March 25, 1738. They represent three scenes in London and one at Islington; and the pictures, as already stated in chapter ii. (p. 23), were reproduced by Hayman for Mr. Jonathan Tyers of Vauxhall. If only as transcripts of the time, they are extremely interesting. The first plate shows us Covent Garden at early morning on a winter's day, with a disorderly company coming out of "Tom King's Coffee House";* the second, a congregation issuing at noon, on Sunday, from the French chapel in Hog Lane, St. Giles's (now Crown Street); the third, a citizen and his wife returning from Sadler's Wells on a sultry summer's evening; and the fourth, the neighbourhood of Charing Cross at night, on "Restoration Day," with the "Salisbury Flying Coach" upset in the middle of a bonfire. The last is the least successful of the series; the second is the best; but all are filled with a multiplicity of detail that deserves careful study. The unspeakable but uproarious misery of the lad in *Noon* (who has broken his pie-dish by resting it too heavily upon a post), and the delightful coxcomby of the Frenchman in his *ails-de-pigeon* and *solitaire*; the much enduring dyer and his melting wife in *Evening*; and the drunken freemason in *Night* (Sir

* "What rake is ignorant of King's Coffee-house?"—asks Fielding in the Prologue to his "Covent Garden Tragedy" of 1732, and he refers to it again four years later in "Pasquin," where his "Comic Poet" is arrested as he leaves this disreputable resort. It stood, according to J. T. Smith, opposite to Tavistock Row, and not in front of the church, where, by artistic licence, Hogarth has placed it. Of Moll or Mary King, its proprietor at the date of this chapter, and a prosperous rival of the Needhams and Bentleys of her epoch, Mr. Edward Draper, of Vincent Square, Westminster, had a remarkable portrait, ascribed on good authority to Hogarth. In this she appears as a bold, handsome, gipsy-looking woman, holding a cat in her lap. After an ill-spent life, she died in retirement at Haverstock Hill, September 17, 1747.



NOON

From Hogarth's Engraving

Thomas de Veil)—are excellent.* But the cream of the characters represented is certainly the censorious prude in the first scene, with her lank-haired and shivering footboy. She is said to have been an aunt of the painter, who, like Churchill, lost a legacy by too inconsiderate a frankness. Fielding borrowed her starched lineaments for the portrait of Miss Bridget Allworthy, and Thackeray has copied her wintry figure for one of the initials to the "Roundabout Papers" (No. XI). To her, too, Cowper—whose early satires, like the poems of Crabbe, everywhere bear unmistakable traces of close familiarity with Hogarth—has consecrated an entire passage of "Truth" (ll. 131-148):

"Yon ancient prude, whose wither'd features show
 She might be young some forty years ago,
 Her elbows pinion'd close upon her hips,
 Her head erect, her fan upon her lips,
 Her eyebrows arch'd, her eyes both gone astray
 To watch yon am'rous couple in their play,
 With bony and unkerechief'd neck defies
 The rude inclemency of wintry skies,
 And sails with lappet-head and mincing airs
 Duly, at clink of bell, to morning pray'rs.
 To thrift and parsimony much inclin'd,
 She yet allows herself that boy behind.
 The shiv'ring urchin, bending as he goes,
 With slip-shod heels and dew-drop at his nose,
 His predecessor's coat advanc'd to wear,
 Which future pages yet are doom'd to share,
 Carries her bible, tuck'd beneath his arm,
 And hides his hands, to keep his fingers warm."

One of the results brought about by the daring personalities of Fielding's "Pasquin" and of its successor, "The Historical Register," was the passing of that "Act against Strolling Players," which, among other things, made it penal to represent plays out of the city and liberties of Westminster for hire, gain, or reward. This gave rise to the print which Hogarth issued with the *Four Times of the Day*, viz., *Strolling Actresses Dressing in a Barn*. The play to be represented is

* Sir Thomas de Veil, 1684-1746, was an able but not very worshipful Justice of Peace for London and Westminster, and a predecessor of Henry Fielding at Bow Street. There is an interesting account by Mr. W. Harry Rylands of this plate, and De Veil's connection with it, in the "Transactions of the Lodge Quatuor Coronati, No. 2076, London," Margate, vol. ii. (1889), pp. 146-155.

“The Devil to pay in Heaven,” a piece which will be vainly sought for in the “Play-House Companions” of the period. It is, however, aptly enough symbolised by the plate itself—surely the most laughable assemblage of vaulting pretensions and creeping commonplaces that were ever combined together. In the centre Diana, not much more closely clad than Shakespeare’s “chariest maid,”

“If she unmask her beauty to the moon,”

recites (and probably rants) her part. Near to her Flora is tallowing her hair, while Night (a negress) darns a hole in Juno’s stocking.* Jupiter, “with red right hand,” is peaceably superintending the removal by Cupid of some stockings from the very palpable cloud upon which they have been hung to dry. Ganymede, a Siren, and Aurora, are engaged in mutual amenities; the Eagle is feeding her baby with a spoon; the Witch clips a cat’s tail to get blood for scenic purposes, and two boy-devils—their foreheads budding with their first horns—are fighting at a pasteboard altar for a pot of beer. The plate is crowded with minute strokes of humour—such as the fowls roosting (stormy petrel-like) upon the undulating waves, the crown jewels in a hamper, the kittens sporting with the orb, the plays in the bishop’s mitre; but the mere catalogue of them would be tedious. The worst fault of the design is that it has no definite central interest, although we may perhaps agree with Walpole, against Lamb, that for “wit and imagination *without any other end*” (the italics are ours) it is “the best of all his works.” To the original picture, unhappily, it is now impossible to appeal, as it was burnt at Littleton in 1874.

* Leslie specially draws attention to “the exquisite prettiness of this lady,” and cites her—with the handsome drummeress of *Southwark Fair* and the country girl who, in the same plate, is wondering at the prize-fighter—for an instance of that love of beauty which was never extinguished in Hogarth by the satirist. “I know not any painter,” says Leslie, “in whose works so many extremely pretty female faces are to be found; and though they are often given to negative characters, yet he could combine great beauty and delicacy of feature with utter physiognomical depravity, as in some of the women in the third plate of *The Rake’s Progress*” (“Hand-book for Young Painters,” 1855, 123-5). See also Coleridge’s *Friend*, Dec. 7, 1809, No. 16, p. 246.



CAPTAIN THOMAS CORAM

From McArdell's Mezzotint

In the establishment of the Foundling Hospital, for which a Royal Charter was granted in 1739, Hogarth seems to have taken a genuine interest. It was the object of Captain Coram, the patient philanthropist with whom the scheme originated, to provide some asylum for those deserted infants who, under the callous Poor Laws of the day, were too often committed to the tender mercies of the street. That such refuges are of doubtful expediency, and even open to serious abuse, are now recognised facts ; facts, moreover, that were amply illustrated by the after history of the Foundling itself, which has long since judiciously revised its original programme. But when the plan was first promoted, charities were in the air ; and the plausible benevolence of its purpose found many enthusiastic supporters, among the foremost of whom was Hogarth. He figures in the Charter as " a Governor and Guardian " ; he was an active member at the meetings of the institution ; and he aided it with his money, his graver, and his brush. The little print known as *The Foundlings* (the plate of which is still in the custody of the Governors) was prepared by him as a head-piece to a Power of Attorney for collecting subscriptions ; he designed the heraldic shield placed over the door of the hospital's first home in Hatton Garden ; and, lastly, by presenting it, in May 1740, with an admirable full-length of its brave old founder, he initiated its embellishment by works of art.

He himself considered *Captain Coram* the best of his single portraits, and the judgment of posterity has ratified his opinion. " The portrait which I painted with most pleasure " (says he), " and in which I particularly wished to excel, was that of Captain Coram, for the Foundling Hospital ; and if I am so wretched an artist as my enemies assert, it is somewhat strange that this, which was one of the first I painted the size of life, should stand the test of twenty years' competition, and be generally thought the best portrait in the place, notwithstanding the first painters in the kingdom exerted all their talents to vie with it. " * The rivals indicated were Hudson, Shackleton, Reynolds

* " Hogarth Illustrated," iii. 51.

(then plain Mr.), Cotes, Allan Ramsay (the poet's son), Highmore, and Wilson. But the great genius of Sir Joshua had not attained its majority in the portrait of Lord Dartmouth, to which reference is made; and it must be admitted that the picture of Coram stands a successful comparison with any of the remaining portraits in the Foundling. Excellent as is Nutter's copy, it gives no idea of the superb colouring and masterly qualities of the original painting.

As may be gathered from the foregoing reference to rival performances, other artists in due time followed Hogarth's example, by contributing—or promising to contribute—works to the institution. In December 1746, the west wing having been completed, all those who had assisted in this manner were, at a general Court of the Hospital, elected Governors, with power to meet once a year for the purpose of considering what further ornaments could be added to the building without expense to the charity. An immediate, if not an indispensable, consequence of this arrangement was the institution of an annual dinner on November 5, at which, regarding "Liberty as the Parent and Friend of the Fine Arts," the assembled painters were accustomed to commemorate the landing of William the Third, using for their loyal libations a fine old white and blue dragon-china punch-bowl, generally described as Hogarth's, which is still carefully preserved in one of the cases of the Court-room, and is beautifully copied in Pye's "Patronage of British Art." But a more practical result of the appointment of the Artist-Governors was the ultimate formation of that remarkable collection of pictures which made a visit to the Foundling the most fashionable lounge of the reign of George II., and, by a succession of circumstances, the record of which scarcely belongs to these pages, indirectly but not the less certainly brought about the establishment of the Royal Academy.*

* To complete the record of Hogarth's connection with the Foundling Hospital, it may here be added that his patronage of the institution took the practical form of watching over the welfare of some of the children, who, in accordance with custom, were put out to nurse. In a case in the Court-room is still to be seen his discharged account for the keep, etc., at Chiswick, of two little girls, Susan Wyndham and Mary Woolaston, who, when he died, were sent back to the hospital by his widow.



THE DISTRESSED POET
From Hogarth's Engraving

To return to the succession of engravings. In 1738 Hogarth prepared some plates for Lord Carteret's splendid Spanish edition of *Don Quixote*. For some obscure reason these were, with one unsigned exception (Plate No. 3), discarded in favour of the designs of John Vanderbank. Hogarth's Maritornes is better than his Don (who is the grotesque of the old renderings, and not the demented gentleman of the modern versions); but like the bulk of his illustrations to books, none of these efforts has any distinctive value.* The hard frost of 1739-40, which stimulated so many delineations of "Ice-Fairs" and the like, appears to have passed by him unnoticed. But to the years 1740 and 1741 belong two delightful single plates, the *Distressed Poet* and the *Enraged Musician*. The former of these, it is true, had been first issued as far back as 1736, but it was republished with variations in 1740, and was followed a year later by the *Enraged Musician*, with which it is convenient to treat it. From an advertisement in the *London Daily Post* for November 24, 1740, the artist appears to have contemplated a "third on Painting," but although there is reason to believe that a sketch in oils was completed, it was, for some unexplained reason, never engraved.†

Was Oliver Goldsmith thinking of the *Distressed Poet* when, in August 1758, he described himself to his friend Robert Bryanton as "in a garret writing for bread, and expecting to be dunned for a milk-score"? Except that the milkmaid has already arrived, and is angrily exhibiting her tally, this is the precise position of affairs in Hogarth's print. The poor verseman, high in his Drury Lane or "Porridge Island" sky-parlour, has risen by candlelight to finish a poem on "Riches" for some contemporary Curll. He is in the case of Cowper's bard, who—

"—having whelp'd a prologue with great pains,
Feels himself spent, and fumbles for his brains." ‡

Neither the map of the "Gold Mines of Peru" nor "all his

* For further particulars see "Catalogue of Prints," Part II.

† See *Gazette des Beaux Arts*, xxv. 209.

‡ "Table Talk," ll. 536-7.

books around"—a magnificent total of three,* the *Grub Street Journal* on the floor not included—can help him at his need. Meanwhile his shrill-voiced creditor (with the Michaelmas daisies round her hat) clamours for the score; a dog, which has entered with her, filches the meagre meal; the cupboard is bare, and the wind whistles "through the broken pane."† He has a consolation, however, that poor Goldsmith lacked through life, one of the sweetest female companions Hogarth ever drew. She is the ancestress of Thackeray's "Mrs. Shandon," this patient, conciliatory lady, who gazes so mildly and so helplessly at the long array of chalk-marks. And (O bathos! O "most lame and impotent conclusion!") she is darning her shivering spouse's small-clothes, while the cat and kittens nestle familiarly on his bardship's coat.‡

More crowded with incident, but not nearly so suggestive, is that *ne plus ultra* of discord, the *Enraged Musician*. Cats wrangle on the tiles, a dog howls dismally, bells ring in St. Martin's steeple, a farrier winds his horn, and a sweep shrills eerily from a chimney-pot. Below, a good-looking milkmaid cries her ware, a dustman bawls "Dust ho!" a costermonger yells "Flound-a-a-rs!" while a knife-grinder, a ballad-woman singing the "Lady's Fall," a wretched oboe-player, well

* We are describing the impression of 1740. That of March 3, 1736, has under it the four following lines from Pope's "Dunciad" ("Works," ii. (1735), Bk. i. ll. 111-14), which may have suggested the design:

"Studious he sate, with all his books around,
Sinking, from thought to thought, a vast profound [*sic*]
Plung'd for his sense, but found no bottom there,
Then writ, and flounder'd on, in mere despair."

Instead of a poem on "Riches," he is writing on "Poverty," and instead of the "Mines of Peru," there is a print of Pope thrashing Curl. There are also two more books.

† The shield-like object over the mantel-shelf is one of the *cruces* of the commentator. John Ireland ("Hogarth Illustrated," 1791, i. 120), calls it a "*dare for larks*." We are inclined to think with F. G. Stephens ("Satirical Prints," iii. (Part I.) 213) that it is a group of circular mirrors. These were made of watch glasses, and are still said to be found occasionally in old furniture shops. Mr. G. Elliot Anstruther ("Hogarth," 1902, p. 48) supports this conjecture by reference to Jan van Eyck's *Portraits of John Arnolfini and his Wife*, in the National Gallery, where a similar arrangement appears, but with the smaller circles painted instead of being mirrored, while the mirror reflects the whole picture.

‡ "The poet's wife is perhaps the most lovable figure that ever Hogarth drew; while the milk-woman has as little milkiness about her as if she had been suckled on blue ruin and brimstone" (Hartley Coleridge, "Essays and Marginalia," 1851, ii. 217).

known to the Londoners of that day, an amateur drummer, and an escaped parrot, swell the orchestra. And all this cacophony for the benefit of the befrogged, and of course foreign, violinist, who glares infuriate, and with stopped ears, from his (or, rather, Hogarth's friend Huggins's) open window. The picture, as Fielding said, is "enough to make a man deaf to look at."*

Besides the *Enraged Musician* and the *Distressed Poet*, the only other works of this period which need be chronicled are a pair of portraits and a painting. One of the former was the likeness of Martin Folkes, a mathematician, an antiquary, and a vice-president of the Foundling. The other was a moderately successful likeness of that full-blown and prosperous prelate, Dr. Hoadly, Bishop of Winchester, whose copious paragraphs Pope, mindful of His Grace's Hanoverian propensities, had satirised in the

" Swift, for closer style,
But Hoadly for a period of a mile,"

of the second imitation of Donne. Hogarth was intimate with the Bishop's family, and often visited at the old two-storied Palace at Chelsea, which once stood at the bottom of Oakley Street; and where, when the building was demolished in 1825, was found a mural drawing of nine figures, affirmed by enthusiasts to be unquestionably Hogarthian.† Benjamin Hoadly, M.D., the Bishop's eldest son, and the author of the clever comedy of "The Suspicious Husband," is said to have been one of the numerous editors of the "Analysis of Beauty;" and John, a clergyman, and Chancellor of Winchester, supplied the verses to the *Rake's Progress*. John Ireland ("Hogarth Illustrated," iii. 61) prints a letter from this latter to his "Dear Billy" about the retouching of his brother's likeness.‡ "My love to him [Dr. Benjamin]," he writes; "and desire him, when his wife says he looks charmingly, to drive immediately to Leicester-Fields (*Square* I mean, I beg your pardon), and sit an hour or two, or three,

* "Journal of a Voyage to Lisbon," 1755, p. 50.

† They were copied in 1826 by Miss Eliza Gulston, and afterwards, on two plates, by W. J. Smith.

‡ Hogarth painted this portrait in 1740. See Part II., "Catalogue of Paintings."

in your painting-room.* The letter is not dated, but the extract indicates that, at all events before the Doctor's death in 1757, Leicester Fields was still a little nervously insecure in its status, although (as a matter of fact) it had been called "Leicester Square" as early as 1724.†

Taste in High Life—the painting—is one of the most popular of Hogarth's occasional pieces, although with himself it was never a favourite, no doubt because it was executed to order. A certain opulent and eccentric Miss Edwardes, of Kensington, designing to revenge herself upon the unfriendly critics of her own emphatically original costume, commissioned Hogarth, for sixty guineas, to ridicule the reigning fashions of 1742. This he did by exhibiting an elderly lady wearing a sacque expanded by a huge hoop and covered by monstrous full-blown roses, in a transport of affected admiration with an equally fantastic old beau (Lord Portmore) over a tiny cup and saucer. Another lady (said to be intended for the Kitty Fisher whom Reynolds painted as Cleopatra), a black boy (the Ignatius Sancho of Gainsborough's portrait), and a monkey, made up the group, while the furniture and other accessories minutely satirise the contemporary craze for gimcracks, exotics, dancers, pets, and so forth. These can scarcely be enumerated here; and the same note is, moreover, struck with superior skill in *Marriage A-la-Mode*. A surreptitious print from the picture was published in May 1746 by Jarvis of Bedford Court, Covent Garden;‡ but it was not elaborately engraved until long after Hogarth's death.

Although by this time popular with the public through the medium of the print-sellers, Hogarth had not yet succeeded in conquering the prejudices of the picture-brokers. Of his more important works in oil, the majority still remained on his hands. In February 1745 he advertised several of them for sale, in lots or singly ("each Picture being an entire Subject") by a species of auction; and the advertisements

* *Cp. Genuine Works*, 1808, i. 214-5.

† "This"—says the writer of "A Journey through England," 4th ed. 1724, i. 178, speaking of the open space before Leicester House, "was till within these Fourteen Years always call'd *Leicester-Fields*, but now *Leicester-Square*."

‡ *General Advertiser*, May 24, 1746.



TASTE IN HIGH LIFE
From the Engraving by Phillips

stated that they were "All of them his own original Paintings, from which no other Copies than the Prints have ever been taken."* The place of sale was his house, the Golden Head, Leicester Fields; and as usual, his mode of procedure was wholly characteristic and out of the common.

These were the "conditions," which we quote from the *Daily Advertiser* of February 19: "1. That a Book is now open'd, in which will be enter'd the Name of each Bidder, Place of Abode, the Sum bid, the Time when and for which Picture. 2. That on the last Day of this instant February, at which Time the Sale will be determined, a Clock (striking every five Minutes) will be placed in the Room, and so soon as it shall strike five Minutes after Twelve, the first Picture mention'd in the Sale-Book will be deem'd as sold; the second Picture when the Clock hath struck the next five Minutes, and so on successively till the whole are sold. 3. That none advance less than Gold at each Bidding. 4. If any Dispute arise between the Bidders, such Picture be put up again."

Gentlemen and Ladies were further required "to take Notice, that in order to prevent Confusion, or any indirect Practices frequently made use of at publick Auctions, none will be admitted on the last Day of Sale but those who are possess'd of ENGRAV'D TICKETS, which will only be deliver'd to such as *before that Day have enter'd a Bidding in the Book*, which is now open'd for that Purpose." The pictures were sold for the following prices:

	£	s.	d.
Six <i>Harlot's Progress</i> , at 14 gs. each	88	4	0
Eight <i>Rake's Progress</i> , at 22 gs. each	184	16	0
<i>Morning</i> , 20 gs.	21	0	0
<i>Noon</i> , 37 gs.	38	17	0
<i>Evening</i> , 38 gs.	39	18	0
<i>Night</i> , 26 gs.	27	6	0
<i>Strolling Actresses</i> , 26 gs.	27	6	0
	<hr/>		
	£427	7	0
	<hr/>		

* *Daily Advertiser*, February 6 and 19, 1745.

The "engrav'd ticket" of admission to this auction* was the etching—obviously suggested by Swift's "Battle of the Books"—entitled the *Battle of the Pictures*. It exhibits a spirited, though unequal, contest between the forces of the Black Masters on the one hand and the canvases of Hogarth on the other. Under a standard emblazoned with an auctioneer's hammer, long ranks of spurious replicas of the *Rape of Europa*, of *Apollo flaying Marsyas*, and the like, are drawn up in front of a sale-room, the weathercock of which is furnished, in place of the usual signs, with the letters P, V, F, S (puffs). In the air the champions are already engaging. Sallying forth from Hogarth's studio to the right, the Tavern Scene in the *Rake's Progress* cleaves its way gaily through Titian's *Feast of Olympus*, while the *Midnight Modern Conversation* makes a deadly breach in a bacchanalian procession by Rubens. Below, a kneeling Magdalen gives a vicious downward dig to the *Harlot's Progress* (Picture III.); and a St. Francis (also ostensibly absorbed in his devotions) contrives nevertheless to injure irreparably the starched prude in *Four Times of the Day*. Even in the inscription on this ticket, there is a touch of that half-ironic, half-defiant tone which is never entirely absent from the painter's public utterances:—
 "The Bearer hereof is Entitled (if he thinks proper) to be a Bidder for Mr. Hogarth's Pictures, which are to be Sold on the Last Day of this Month." The prices realised were of course wholly inadequate; but it must be borne in mind that the method of sale was unusual, and little calculated to attract or to conciliate purchasers.

* According to Mr. Lane of Hillingdon, the subsequent purchaser of *Marriage A-la-Mode*, the painter's room was "full of noble and great personages" (Nichols's "Anecdotes," 1782, p. 226). Among these was Horace Walpole. "[I] have been such a rake"—he writes to Lady Ossory, April 30, 1773—"that I put myself in mind of a poor old cripple that I saw formerly at Hogarth's auction: he bid for the *Rake's Progress*, saying, 'I will buy my own progress,' though he looked as if he had no more title to it than I have, but by limping and sitting up" ("Correspondence," by Toynbee, viii. (1904), p. 270).

CHAPTER V

"MARRIAGE A-LA-MODE"

THE auction with which the last chapter concluded took place at the "Golden Head" in February 1745, when the six paintings of *Marriage A-la-Mode* were also announced for sale, "as soon as the Plates then taking from them should be completed." A hint of the new series had already been given in the *Battle of the Pictures*, where the second scene, still inoffensively reposing on the easel, is wantonly assailed by a copy of the *Aldobrandini Marriage*. At the end of May following the set of engravings was issued,* the subscription ticket being the etching of heads known as *Characters and Caricaturas*. Plates I. and VI. were engraved by Scotin; Plates II. and III. by Baron; and IV. and V. by Ravenet. Nearly two years earlier, Hogarth had heralded them by the following notification in the *London Daily Post, and General Advertiser* of April 2, 1743:—"MR. HOGARTH intends to publish by Subscription, SIX PRINTS from Copper-Plates, engrav'd by the best Masters in Paris, after his own Paintings; representing a Variety of *Modern Occurrences in High-Life*, and called MARRIAGE A-LA-MODE. Particular Care will be taken, that there may not be the least Objection to the Decency or Elegancy of the whole Work, and that none of the Characters represented shall be personal."† Then follow the terms. The last quoted lines were probably a bark at some forgotten

* *Daily Advertiser*, May 23, 1745.

† To the advertisement of April 4 and subsequent issues was added: "The Heads for the better Preservation of the Characters and Expressions to be done by the Author;" and John Ireland accordingly finds traces of Hogarth's burin in the faces of the Citizen and Peer, Plate I., second state ("Hogarth Illustrated," iii. 343).

detraction, and if not actually ironical, doubtless about as trustworthy as Fielding's promise, in the Prologue to his first comedy, not to offend the ladies.* Those who had found inelegancy and indecency in the previous productions of the painter, would still discover the same defects in the masterpiece he now submitted to the public. And although it may be said that the "Characters" represented are not "personal" in a satirical sense, his precautions, as he himself tells us, "did not prevent a likeness being found for each head, for a general character will always bear some resemblance to a particular one."†

But what, no doubt, interested his critical contemporaries even more than these preliminary protestations, was the painter's promise to represent, in his new work, "a variety of modern occurrences in high-life." Here, it may be conceded, was a proposition which certainly savoured of temerity. What could one whose pencil had scarcely travelled beyond the limits of St. Giles's, know of the inner secrets of St. James's? A Hervey or a Beauclerk, or a Henry Fielding, might have sufficed to such an enterprise; but a Hogarth of Leicester Fields, whose only pretence to distinction (as High Life conceives it) was that he had run away with Thornhill's handsome daughter—what special call had he to depict that charmed region of cards and folly, ringed with its long-resounding knockers, and flambeau-carrying footmen! This was, however, to reckon without genius, which overleaps loftier barriers than these. It is true that the English Novel, which has since stimulated so many artists, had only just made its appearance; and "Pamela" and "Joseph Andrews" but faintly foreshadowed "Clarissa" and "Tom Jones." Yet in reality there is nothing in the story of *Marriage A-la-Mode*

* "Naught shall offend the Fair Ones Ears to-day,
Which they might blush to hear, or blush to say."

Love in Several Masques, 1728.

† "Hogarth Illustrated," iii. 343. See also *Characters and Caricaturas* in Part II., Catalogue of Prints. In this connexion he might have cited, *mutatis mutandis*, a well-known passage in "Joseph Andrews": "To prevent therefore any such malicious Applications, I declare here once for all, I describe not Men, but Manners; not an Individual, but a Species. Perhaps it will be answered, Are not the Characters then taken from Life? To which I answer in the affirmative; nay, I believe I might aver, that I have writ little more than I have seen" (Book iii. Ch. i.).

which was beyond the powers of an outsider of ability, always provided he were fairly acquainted with the Modelys and Wildairs of the stage, and the satires of Johnson and Pope. The plot, like that of most masterpieces, is very simple. An impoverished nobleman who marries his son to a rich citizen's daughter; a husband who, pursuing his own equivocal pleasures, resigns his wife to the temptations of opportunity; a foregone sequel and a tragic issue—this material is of the oldest, and could make but slender claim to originality.* Submitted to Colman or Garrick as the basis of a play for Yates and Mrs. Woffington, it would probably have been rejected as pitifully threadbare. Yet combined and developed under the brush of Hogarth, set in an atmosphere that makes it as vivid as nature itself, decorated with surpassing fidelity, and enlivened by all the resources of the keenest humour, it passes out of the line of mere transcripts of life, and retaining the merits of the specific and peculiar, becomes a representative and typical work, as articulate to-day, as direct and unhesitating in its teaching, as it was when it was first offered to the world.

How well-preserved, even now, these wonderful pictures are! It would almost seem as if Time, unreasoning in his anger, had determined to ignore in every way the audacious artist who treated him with such contemptuous indignity. Look at them in the National Gallery. Look, too, at the cracks and fissures in the Wilkies—the soiled rainbows of Turner—the seamed and pitchy riding-habit of Lady Douro in Sir Edwin's *Story of Waterloo*. But these paintings of William Hogarth are well-nigh as fresh-looking to-day as when, not eight years old, they found their first fortunate purchaser in Mr. Lane of Hillingdon. They

* Forster ("Life of Swift," i. 453) asserts that Hogarth had in mind the case of Mr. John Sayer, who, in January 1713, was stabbed by one Richard Noble, "Gent.," an attorney, whom he had surprised in company with Mrs. Sayer at a house in the Mint. Noble, who is referred to in Swift's "Journal to Stella," March 31, 1713, was subsequently hanged. This story, which is to be found in Howell's "State Trials," xv. 731-62, has been examined by the present writer in *Notes and Queries* for April 3, 1880, with a view to show that there is little reason for supposing that Hogarth was indebted to it. Forster gives no authority for his statement, but he probably got his hint from a note in Scott's *Swift's Works* (cf. Bickers's edition, 1883, iii. 137-8).

are not worked like a Dou or a Denner, it is true; and the artist is often less solicitous about his method than about the result of it; yet they are soundly, straightforwardly and skilfully executed. Lady Bingley's red hair, Carestini's nostril, are shown in the simplest and directest manner. Everywhere the desired effect is exactly produced, without fumbling, and without effort. Take, as an illustration, the inkstand in the first scene, with its bell and sand-caster. A Dutchman would make it a painstaking *trompe-l'œil*, probably better done than the figures using it. Here it is merely indicated, not elaborated; it holds its exact place as a subordinate piece of furniture and nothing more. And at this point it may be observed that if in the ensuing descriptions we should speak of colour, the reader will remember we are referring—not to the performances of Messrs. Ravenet and the rest but—to Hogarth's original pictures at Trafalgar Square. It is the more necessary to bear this in mind, because, besides being reversed, the paintings frequently differ in detail from the engravings.*

The first of the series represents the signing of the marriage contract. The scene, as the artist is careful to signify by the ostentatious coronets on the furniture and accessories (they are to be detected even on the crutches), is laid in the house of an earl, who, with his gouty foot swathed in flannels, seems with a superb—if somewhat stiff-jointed—dignity to be addressing certain pompous observations respecting himself and his pedigree (dating from William the Conqueror) to a sober-looking personage opposite, who, horn-spectacles on nose, is peering at the endorsement of the “Marriage Settlement of the R^t Hon^{ble}. Lord Viscount [† Squanderfield].” This second figure, which is that of a London merchant, with its turned-in toes, the point of the sword-sheath between the legs, and the awkward constraint of its attitude, forms an admirable contrast to the other. A massive gold chain denotes the wearer to be an alderman. Between the two is a third person, perhaps the merchant's confidential clerk or cashier, who holds out a

* The coronet on the flank of the dog in Plate I., for example, is confined to the print.

† The name is added in the print.

“Mortgage” to the earl. Gold and notes lie upon the table, where also an inkstand, sealing-wax, and a lighted candle in which a “thief” is conspicuous. At the back of this trio is the happy couple—the earl’s son and the alderman’s daughter. It is in fact an alliance of *sacs et parchemins*, in which the young people are rather involved than interested. The lady, who looks young and pretty, wears a mingled expression of shyness and distaste for her position, and trifles listlessly with a ring, which she has strung upon her handkerchief, while a brisk and well built young lawyer, who trims a quill, bends towards her with a whispered compliment. Meanwhile the Viscount—a frail, effeminate-looking figure, holding an open snuff-box, from which he affectedly lifts a pinch—turns from his companion with a smirk of complacent foppery towards a pier-glass at his side. His wide-cuffed coat is light-blue; his vest is loaded with embroidery. He wears an enormous *solitaire*, and has high red heels to his shoes. Before him, in happy parody of the ill-matched pair, are two dogs in coupling-links:—the bitch sits up, alert and attentive, her companion is lying down. The only other figure is that of an old lawyer, who, with a plan in his hand, and a gesture of contempt or wonder, looks through an open window at a partly-erected and apparently ill-designed building, in front of which several idle servants are lounging or sitting. Like Pope’s “Visto,” the earl has a “taste,” and his taste—interrupted for the moment by lack of pence—is the ruinous one of bricks and mortar.

The pictures on the wall exemplify and satirise the fashion of the time. The largest is a portrait in the French style of one of the earl’s ancestors, who traverses the canvas triumphantly. A cannon explodes below him, a comet is seen above; and in his right hand, notwithstanding his cuirass and voluminous Queen-Anne peruke, he brandishes the thunderbolt of Jupiter. *Judith and Holofernes*, *St. Sebastian*, *The Murder of Abel*, *David and Goliath*, *The Martyrdom of St. Laurence*, are some of the rest, all of which, it is perhaps needless to note, belong to those “dismal dark subjects, neither entertaining nor ornamental,” against which, we have already heard the painter inveigh. Upon the

ceiling, with a nice sense of decorative fitness, is *Pharaoh in the Red Sea*. From a sconce at the side a Gorgon surveys the proceedings with astonishment. Hogarth has used a similar idea in the *Strolling Actresses*, where the same mask seems horror-stricken at the airy freedom of the lightly-clad lady who there enacts the parts of Diana.

In the picture of the *Contract*, the young couple and "Counsellor Silvertongue," as he has been styled by the artist,* are placed in close proximity. These are the real actors in the drama. Building *sepulchri immemor*, the old earl had but few months to live. Henceforth he is seen no more; and the alderman reappears only at the close of the story. The next scene is laid in a splendid saloon.† According to a contemporary commentator it is "an apartment furnished without taste, and costly without elegance." A clock shows the time to be twenty minutes past twelve; but lights are still smouldering in the heavy chandelier, and a yawning footman in curl-papers is languidly arranging the furniture in the background. From the cards and "Hoyle" on the floor, the two violins and the music-book, it must be inferred that the establishment is but now awaking from the fatigues of a prolonged entertainment. At a round table by the fire, with a teapot and one cup upon it, sits, in a coquettish night-cap and morning jacket, the lady of the house, holding a pocket mirror (?) in her right hand. She stretches her arms wearily, with a sidelong glance at her husband, who reclines upon, or rather is supported by, a chair at the opposite side of the fireplace. Nothing in Hogarth is finer than this latter figure, for which, it is stated, Hayman the painter served as model. Worn out and nauseated, my Lord Squanderfield has returned from some independent nocturnal expedition. His rich black velvet coat and his waistcoat are thrown open; his disordered hair has lost its ribbon; his hands are plunged

* See this name prefixed to his "Last Dying Speech" on the floor in the final picture.

† This room was copied from the drawing-room of No. 5 Arlington Street, where once lived Horace Walpole. The late Lord Houghton acquainted the present writer with this fact; and in one of his letters he speaks of hearing in his bed "the horses of the Piccadilly coaches, which Horace Walpole, who lived here, and Hogarth who painted here, might have listened to in their time" ("Life," by Sir Wemyss Reid, 1890, ii. 364).



MARRIAGE A-LA-MODE, NO. II.

From the Original Painting

deeply into his small clothes. In undisguised disregard for the presence of his plebeian partner, he still wears his laced hat. His sword, which he has unbuckled and thrown upon the floor, is broken ignominiously in its sheath; and a lap-dog snuffs at a woman's cap half-thrust into his pocket. His whole appearance, the physical prostration of his posture, the tired and cynical disgust upon his features, bear witness to the reaction after excess in a constitution which dissipation has already undermined. Hazlitt, in his review of these pictures at the Exhibition of 1814, points out how skilfully his pallid unhealthy face is contrasted with the yellow-whitish colour of the mantelpiece behind. He seems in a stupor of lassitude; and neither he nor his wife pays any regard to the Methodist steward (the only other personage in the picture besides the footman) who, after vainly attempting to attract attention to his accounts, quits the room with uplifted eyes and a single paid bill on his file. From his pocket peeps a book labelled “Regeneration.”

The sumptuous apartment in which this scene takes place affords a further illustration of the interiors of the Georgian era.* It is divided into two by an arch supported on dark-blue marble columns. The pictures visible on the walls, one of which is partially veiled by a curtain, disclosing only a naked human foot, are less striking than the decorations in Scene I. Indeed, those in the background appear to be figures of the Apostles. Over the mantelpiece is Cupid playing upon the bagpipes in the midst of ruins; immediately below him is a bust with mended nose, which Lichtenberg conjectures to represent “Faustina.” On either side, the shelf is crowded with Indian pagods and auction monstrosities—toads, and the “fat squabs” whose “dropsical dignity” is so neatly hit off in Cowper's couplet :

* “Painting is considered merely as a matter of curiosity, and not of influence; the natural and beautiful have given way to the fantastic and grotesque. Every house of fashion is crowded with porcelain trees, and birds, porcelain men and beasts, cross-legged Mandarines and Brammins, perpendicular lines, and stiff right angles. Every gaudy *Chinese* crudity, either in colour, form, attitude, and grouping, is adopted into fashionable use, and become the standard of grace and elegance” (*Gentleman's Magazine* on Brown's “Estimate,” vol. xxvii. (1757), p. 168).

“Gorgonius sits, abdominous and wan,
Like a fat squab upon a Chinese fan.”*

On the right hand of the mantelpiece hangs a nondescript trophy of leafage in brass surrounding a clock, and surmounted by a cat in china, life-size. Fishes appear among the leaves below. The whole, like the jumble of bad architecture in Scene I., is probably a supplementary satire on William Kent, who designed everything, from picture-frames to petticoats.†

That the viscount and his lady have elected to take their pleasures apart is evident. What those pleasures are, is specifically indicated in the third and fourth pictures. Over that relating to the distractions of the husband we shall not linger long, both by reason of its subject and the obscurity of its story. None of the commentators—not even of those whose inspiration is said to be derived direct from Hogarth—has given a satisfactory explanation of it. Churchill, in the after-days of his enmity, affirmed that the artist himself did not know what he meant, but had worked from the imperfectly apprehended suggestion of some friend. This, in a man of Hogarth's type, is improbable. It is far more likely that—even in an age more tolerant of pictorial plain-speaking—he did not desire to be exactly explicit. The design may be thus briefly described. The reader will remember a woman's cap (in the painting it has a blue ribbon) which peeped from the viscount's pocket in the saloon scene. In the present picture a similar blue-ribboned cap is worn by a slight girlish

* “The Progress of Error,” 1782, ll. 217-18.

† Kent, who died April 12, 1748, really deserved credit as an architect and a landscape-gardener, though he was a mediocrity in everything else. An excellent epigram by Lord Chesterfield upon his efforts as a portrait-painter is included among the Windham Collection at Felbrigg Park, Norfolk (Mr. R. W. Ketton's). We print it as it appears in the “Twelfth Report of the Historical Manuscripts Commission,” Appendix, Part IX. 1891, p. 191 :

“As, to Apelles, Ammon's son
Would only deign to sit ;
So, to thy pencil, Kent ! alone
Will Brunswick's form submit :

“Equal your envied wonders ! save
This difference we see,
One would no other painter have—
No other would have thee.”

figure in a laced “manteel” and brocaded skirt, who has been brought by the nobleman to consult a quack doctor, one of that worshipful fraternity whose electuaries and catholicons generally formed the tailpiece to the eighteen-century newspaper. The girl’s health, and the quack’s treatment of it, are certainly the questions under discussion; and the viscount, who is seated, with lifted cane threatens a fierce-looking and masculine woman (who may be the quack’s wife, or a procuress, or both), to whom he sarcastically holds out a box of pills. She, in return, is preparing to reply with a formidable clasp-knife. The bow-legged practitioner, an admirable figure, whose face, Hazlitt says happily, “seems as if it were composed of salve,” stands near her, and is apparently addressing some snarling query to the unfortunate patient, who listens in a mute, impassive attitude, with a handkerchief to her mouth.* But if the meaning of the figures is not clear, there is no doubt about the objects by which they are surrounded. These are the stock-in-trade of an empiric of the first order. Skulls, stuffed crocodiles, retorts, mummies and the like, decorate the apartment.† To the left of the curvas, in obvious ridicule of the futile ingenuities of science, is a cumbrous apparatus of levers and cog-wheels for setting collarbones; near this is a smaller one devoted to the humbler office of drawing corks. Both are invented by “Mons. de la Pillule [*sic*]” (presumably the quack himself),

* Rouquet’s interpretation (p. 34), said by Steevens to be derived from the artist, is not inconsistent with the above. Unfortunately, Trusler’s account, which has the sanction of Mrs. Hogarth, differs entirely from Rouquet’s; and, though other explanations have been suggested, the subject is not one upon which detailed discussion is expedient. It is enough to agree, with the painter’s foreign commentator, that “*Il falloit indiquer la mauvaise conduite du héros de la pièce.*” Much material for further conjecture respecting the meaning of this picture is contained in F. G. Stephens’s “Catalogue” under *Prenez des Pilules*, No. 1987; *Quackery Unmask’d*; Or, *Empiricism Display’d*, No. 3019; and in the account of Plate V. of *A Harlot’s Progress*.

† One of the rare rays of illumination vouchsafed to Trusler relates to certain of these accessories. In a case at the back is the quack’s wig on its block, in company with a skeleton and an *écorché*. According to Hogarth’s “moraliser,” the bones are supposed to be warning the flesh of what it may come to if it trusts to the intervention of quack doctors. It may be added that there is now in the National Gallery a carefully finished pencil and stump study by the artist, which, though reversed, closely resembles the skull on the table. Hogarth has added the marks on the cranium, and, apparently by an afterthought, has exaggerated the posterior part.

and have been "seen and approved by the Royal Academy of Sciences at Paris." The room, according to J. T. Smith, was copied from one at 96 St. Martin's Lane, once the residence of Dr. John Misaubin (the lean physician of *A Harlot's Progress* and Fielding's "Mock Doctor"), who died there in April 1734. He was the proprietor of a famous pill; and if, as Smith further says, he had an "Irish wife," it may well be that Hogarth, though he did not reproduce the actual individuals, was for the moment thinking of the Misaubin establishment.*

In the next picture (the "Toilet Scene") we pass to the bedroom of the countess, a lofty chamber, with the state bed standing, after the manner of the eighteenth century, in its alcove, and surmounted by a coronet. There is another over the mirror; by this time the old Earl is dead. The pictures on the wall are *Jupiter and Io*, *Lot and his Daughters*, the *Rape of Ganymede*, and the portrait of . . . Counsellor Silvertongue! That gentleman himself,

"Gros et gras, le teint frais, et la bouche vermeille"

(like Molière's "Tartuffe"), is lounging upon a sofa in the posture of a privileged visitor, and talking with easy familiarity to the countess who, in a *peignoir* and yellow dressing-gown, sits at her toilet-table under the hands of a Swiss valet, engaged in curling her hair. That she is now a mother is shown by the child's coral hanging from her chair. She listens with a compliant expression to her admirer's conversation, which, from his indication of the figures (a nun and a friar) on the screen at his back, and the fluttered masquerade-ticket in his hand, plainly relates to that entertainment; but we fail to read into her look "the heightened glow, the forward intelligence, and loosened soul of love," which Hazlitt found in it. It is possible to be over-sympathetic as a critic.

These two are absorbed in their own affairs. The rest of the company, with the exception of one stout and slumbering

* "Nollekens and his Times," 1828, ii. 226-7. There is a sketch of Misaubin by Antoine Watteau, etched in 1739 by Arthur Pond. Watteau came to England in 1720-1, and may have knocked at the Doctor's Queen Anne portal in St. Martin's Lane.



MARRIAGE A-LA-MODE, NO. IV.

From the Original Painting

gentleman in the background,* are listening intently to the performances of an Italian singer and a German flute-player. Into the portrait of the former, alleged to be intended for the famous contralto, Giovanni Carestini, Hogarth has infused all his spleen against exotic artists. The unwieldy, awkward form, the gross—almost swinish—physiognomy, the pampered look and posture, the profusion of jewels, and the splendid costume of the fashionable idol, are all expressed with the closest fidelity. The wooden-featured flute-player is a certain Weideman. The chief listener, a red-haired lady in a Pamela hat and white dress, represents Mrs. Fox Lane, afterwards Lady Bingley.† She rocks herself to the notes in an ecstasy, regardless of her black servant, who hands her some chocolate, and is amazed at his mistress’s enthusiasm. Sitting near her, a gentleman, with a fan dangling from his wrist, twists his face into an affected simper of delight; next to him, a slim fribble with his hair in curl papers, and his *queue* loose like a woman’s tresses, sips at his cup with a fixed look of resigned connoisseurship. Both of these last are fantastic and ridiculous: what other men—according to Hogarth—would listen, or make believe to listen, to Italian song—that “*Dagon* of the Nobility and Gentry which had so long seduced them to Idolatry”? The foreground is littered with invitation and other cards, while in the right-hand corner is a pile of recent purchases from the sale—perhaps at Mr. Cock’s in the Piazza—of the “collection of the late Sir Tim^y Babyhouse.” Beside these kneels a second black boy, who significantly touches the horns of an Actæon.

The succeeding pictures pass swiftly to the tragic termination of the story. The fifth scene, as appears from the paper on

* A correspondent of John Nichols, writing in April 1815, plausibly suggests that this figure is intended for a Sheriff’s officer, an accompaniment to the concert entirely in harmony with the evolution of the story (*Genuine Works*, 1817, vol. iii., p. 87). But Hogarth did not communicate this idea to Rouquet, who calls the sleeper “*un gentilhomme campagnard*,” in which he is followed by Trusler.

† It was Mrs. Fox Lane who, from a side-box at the Opera, uttered the profane exclamation on the caricature in Plate II. of the *Rake’s Progress*. The enthusiasm for exotic minstrelsy sometimes took whimsical forms. In the *Gentleman’s Magazine* is recorded the case of another lady who justified a breach of promise in a Court of Equity upon the ground among other things that her lover was no admirer of Farinelli.

the floor, is laid in the "Turk's Head Bagnio." * Quitting the Masquerade, separate chairs, swinging away speedily between their thick-calved, trotting Irish bearers, have conveyed the Countess and the Counsellor to the place of assignation. Upon the pair the Earl, following in brief space, has come suddenly, bursting open the door-lock, of which the hasp lies upon the ground. A table has been hastily thrust aside; a stool with its litter of feminine apparel overturned; and the quarrel between the husband and the seducer has been fought out, briefly and fatally, in the dying firelight. The Counsellor, naked, vanishes through the window into the darkness; the Earl, run through the body, sways vaguely, with filmy eyes and falling sword, in the centre of the room. His wife, in an agony of terror and remorse, has flung herself on her knees at his feet, while the frightened keeper of the place, a constable, and a watchman enter at the door.

The last scene shifts to the old home in the city, to which, in her dishonour, the Countess has returned. Through the window we see London Bridge, with the tottering houses upon it which were taken down in 1756. Counsellor Silver-tongue has been hanged at Tyburn for murder; his "Last Dying Speech" is on the floor. The Countess has poisoned herself with laudanum fetched by a half-witted serving-man and a whimpering nurse, with puckered anile face, holds up a rickety child to kiss the yet warm cheek of its mother. † Meanwhile the hastily-summoned physician, powerless in the circumstances, majestically quits the apartment; the baulked apothecary bullies the imbecile messenger, and the alderman (careful soul!) with prudent forethought draws a valuable ring

* There was a "Turk's Head Bagnio," in Bow Street, Covent Garden (Mrs. Earle's), which is mentioned in the *Daily Advertiser* for January 24, 1745. There was also one, with a similar bill, in James Street, Golden Square, kept by one Alice Neale. But there were doubtless many others. Sala, for some reason unexplained, places this scene at the "Key" in Chandos Street ("William Hogarth," 1866, 295).

† Sala, in an interesting paper in the *Gentleman's Magazine* on George Cruikshank, notes that the poor child is a girl. The Earl is the last of his race in the male line, and the title is therefore extinct. This is one of those subtle touches which, except in Hogarth, we may seek for in vain. Other examples of the eloquence of detail in this series are—the three pins in the clerk's sleeve in Plate I.; the title, "O Happy Groves!" of the piece of music which Cupid is playing in the picture over the mantel-piece in Plate II., and the ledgers turned with their fore edges outwards (to save the backs) in Plate VI.

from his daughter's finger before it stiffens with the *rigor mortis*.

We have only dealt briefly with these concluding pictures, the decorations and accessories of which are to the full as minute and effective as those of the ones that precede them. The furniture of the bagnio, with its kit-cat of Moll Flanders humorously continued by the sturdy legs of a Jewish soldier in the tapestry *Judgment of Solomon* beneath, the half-burned candle flaring in the draught of the open door and window, the reflection of the lantern on the ceiling and the shadow of the tongs on the floor, the horror-stricken look on the mask of the lady and the satanic grin on that of her paramour—all deserve notice. So do the gross Dutch pictures in the alderman's house, the pewter plates and the silver goblet, the stained table-cloth, the egg in rice, and the pig's head which the half-starved and ravenous dog is stealing. There is no defect of invention, no superfluity of detail, no purposeless stroke in this “owre true tale.” From first to last it progresses steadily to its catastrophe by a forward march of skilfully linked and fully developed incidents. It is like a novel of Fielding on canvas; * and it seems inconceivable that, with this magnificent work in existence, the critics of that age should have been contented to re-echo the opinion of Walpole that “as a painter Hogarth had but slender merit,” and to cackle the foot-rule criticisms of the Rev. William Gilpin as to his ignorance of composition. But so it was. Not until that exhibition of his works at the British Institution in 1814, to which reference has been made, was it thoroughly understood how supreme and individual both as a designer and a colourist was this native artist, whom “Picture-Dealers, Picture-Cleaners, Picture-Frame-Makers, and other Connoisseurs”—to use his own graphically ironical words—had been permitted to rank below the third-rate copyists of third-rate foreigners.

* “Hogarth . . . was a master of composition. His *Marriage A-la-Mode* reads like ‘Tom Jones.’ We pass from scene to scene, receiving from each exactly what it has to give, missing nothing, inventing nothing, and accumulating as we go a conviction of the painter's infallibility in selecting and marshalling materials, of his power to breathe the keenest vitality into his men and women” (Sir Walter Armstrong in *Portfolio*, February 1895)

Beyond the remark that the "jaded morning countenance" of the Viscount in Scene II. "lectures on the vanity of pleasure as audibly as anything in Ecclesiastes," Lamb's incomparable essay in "The Reflector" makes no material reference to *Marriage A-la-Mode*. His comments, besides, are confined to the engravings. But Hazlitt, who saw the pictures in the above-mentioned exhibition of 1814, devotes much of his criticism to the tragedy of the Squanderfields, chiefly, it would seem, because Lamb had left the subject practically untouched. Hazlitt's own early studies as an artist, his keen insight and his quick enthusiasm, made him a memorable critic of Hogarth, whose general characteristics he defines with admirable exactitude. Much quotation has made his description of the young Lord and of Counsellor Silvertongue sufficiently familiar. But he is equally good in his vignette of the younger woman in the episode at the Quack Doctor's, a study which he rightly regards as one of Hogarth's most successful efforts. "Nothing," he says, "can be more striking than the contrast between the extreme softness of her person and the hardened indifference of her character. The vacant stillness, the docility to vice, the premature suppression of youthful sensibility, the doll-like mechanism of the whole figure, which seems to have no other feeling but a sickly sense of pain—show the deepest insight into human nature, and into the effects of those refinements in depravity by which it has been good-naturedly asserted, that 'vice loses half its evil in losing all its grossness.'"^{*} In the death of the Countess again, he speaks thus of two of the subordinate characters: "I would particularly refer to the captious, petulant, self-sufficiency of the Apothecary, whose face and figure are constructed on exact physiognomical principles; and to the fine example of passive obedience and non-resistance in the servant, whom he is taking to task, and whose coat, of green and yellow livery, is as long and melan-

^{*} "Lectures on the English Comic Writers," 1819, pp. 270-1. The final quotation comes from Burke's "Reflections on the Revolution in France," 1790. The words, slightly varied, conclude the famous picture of Marie Antoinette, when Dauphiness, at Versailles; and E. J. Payne ("Burke, Select Works," 1898, ii. 338) says they were "one of the writer's old phrases, borrowed from the essayists." He also points out that Macaulay remembered them when, in his Essay on Hallam, he spoke of the "qualities which . . . impart to vice itself a portion of the majesty of virtue."

choly as his face.* The disconsolate look and haggard eyes, the open mouth, the comb sticking in the hair, the broken gapped teeth, which, as it were, hitch in an answer, everything denotes the utmost perplexity and dismay.”† Some other of Hazlitt’s comments are more fanciful, as, for example, when he compares Lady Squanderfield’s curl papers (in the “Toilet Scene”) to “a wreath of half-blown flowers,” and those of the virtuoso-amateur to “a *cheveux-de-fris* [*sic*] of horns which adorn and fortify the lack lustre expression, and mild resignation of the face beneath.” With his condemnation of the attitude of the husband, in the scene at the “Turk’s Head Bagno,” as one “in which it would be impossible for him to stand or even to fall,” it is difficult to coincide; and it is an illustration of the contradictions of criticism that this very figure should have been selected for especial praise, with particular reference to the charges made against the painter of defective drawing, by another critic who was not only as keenly sympathetic as Hazlitt, but was probably a better anatomist—the author of “Rab and his Friends.”‡

* Long as it is, the coat is alleged to have been longer. “A close observer,” says a note in Timbs’s “Anecdote Biography,” 1860, p. 40, “will perceive, that the servant lad is clothed in one of his master’s old coats, which has been shortened, and that the cloth cut off is turned, and made into new cuffs; this is more plainly seen in the picture, by the contrast of the colour of them with the faded hue of the coat.” The suggestion is ingenious; but would the alderman wear green and yellow? Is it not, rather, an inherited livery? † Hazlitt, *ut supra*, p. 273.

‡ Here is the entire passage, from the notes which Dr. John Brown wrote in 1846 for Hugh Miller’s *Witness*: “If Hogarth did not know the naked human figure (and we deny that he did not), he knew the human face and the naked human heart—he knew what of infinite good and evil, joy and sorrow, life and death, proceeded out of it. Look at the second last of the series of *Marriage A-la-Mode*. If you would see what are the wages of sin, and how, after being earned, they are beginning to be paid, look on that dying man—his body dissolving, falling not like his sword, firm and entire, but as nothing but a dying thing could fall, his eyes dim with the shadow of death, in his ears the waters of that tremendous river, all its billows going over him, the life of his comely body flowing out like water, the life of his soul!—who knows what it is doing? Fleeing through the open window, undressed, see the murderer and adulterer vanish into the outer darkness of night, anywhere rather than remain; and that guilty, beautiful, utterly miserable creature on her knee, her whole soul, her whole life, in her eyes, fixed on her dying husband, dying for and by her! What is in that poor desperate brain, who can tell! Mad desires for life, for death—prayers, affections, infinite tears—the past, the future—her maiden innocence, her marriage, his love, her guilt—the grim end of it all—the night-watch with their professional faces—the weary wind blowing through the room, the prelude, as it were, of that whirlwind in which that lost soul is soon to pass away. The man who could paint so as to suggest all this, is a great man and a great painter” (*Horæ Subsecivæ*, 1862, 244-45).

To Hazlitt's general estimate of Hogarth we shall not now refer.* But his comparison of Hogarth and Wilkie may fairly be summarised in this place, because it contains so much excellent discrimination of the former. Wilkie, Hazlitt contends, is a simple realist; Hogarth is a comic painter. While one is a "serious, prosaic, literal narrator of facts," the other is a moral satirist, "exposing vice and folly in their most ludicrous points of view, and with a profound insight into the weak sides of character and manners in all their tendencies, combinations, and contrasts." . . . "He is carried away by a passion for the *ridiculous*. His object is 'to show vice her own feature, scorn her own image.' He is so far from contenting himself with still-life that he is always on the verge of caricature, though without ever falling into it. He does not represent folly or vice in its incipient, or dormant, or *grub* state, but full-grown, with wings, pampered into all sorts of affectation, airy, ostentatious, and extravagant. . . . There is a perpetual collision of eccentricities—a tilt and tournament of absurdities; the prejudices and caprices of mankind are let loose, and set together by the ears, as in a bear-garden. Hogarth paints nothing but comedy, or tragi-comedy. Wilkie paints neither one nor the other. Hogarth never looks at any object but to find out a moral or a ludicrous effect. Wilkie never looks at any object but to see that it is there. . . . In looking at Hogarth, you are ready to burst your sides with laughing at the unaccountable jumble of odd things which are brought together; you look at Wilkie's pictures with a mingled feeling of curiosity, and admiration at the accuracy of the representation."† The distinction thus drawn is, in the main, a just one. Yet, at certain points, Wilkie comes nearer to Hogarth than any other English artist; and that elegant amateur, Sir George Howland Beaumont, reasoned rightly when he judged the painter of *The Village Politicians* to be, in his day, the only fit recipient of Hogarth's maul-stick. ‡

* A long passage from it is quoted in the "Bibliography," under Hazlitt's article.

† "Lectures on the English Comic Writers," 1819, pp. 280-1.

‡ C. R. Leslie's "Handbook for Young Painters," 1855, p. 146. Hogarth palette, it may be added, is at the Royal Academy.

To return to *Marriage A-la-Mode*. Notwithstanding that the pictures were, as stated at the beginning of this chapter, announced for sale in 1745, it was six years before they actually found a purchaser, although, in the interval, they seem to have been freely exhibited both at the “Golden Head” and at Cock’s Auction Rooms. In 1751, however, they were at last disposed of by another of those unfortunate schemes devised by Hogarth for getting rid of his works. The bidding, said the announcement in the *Daily Advertiser*, was to be by written notes; no dealers in pictures were to be admitted as bidders; and the highest bidder at noon on June 6 was to be the purchaser.

Whether this mode of sale, coupled with the characteristic bluntness of its notification, “disobliged the Town” or not, it is now impossible to say; but it is certain that when Mr. Lane, “of *Hillingdon*, near *Uxbridge*,” who was to become the lucky proprietor of the pictures, arrived on the date appointed at the “Golden Head,” he found he was the only bidder who had put in an appearance.* In fact, there was no one in the room but the painter himself and “his ingenious friend,” Dr. James Parsons, Secretary to the Royal Society. The highest written offer having been declared to be £120, Mr. Lane, shortly before twelve, said he would “make the pounds guineas,” but subsequently, and much to his credit, offered the artist a delay of some hours to find a better purchaser. An hour passed, and as, up to that time, no one had appeared, Hogarth, much mortified, surrendered the pictures to Mr. Lane, who thus became the owner of the artist’s best work, and the finest pictorial satire of the century, for the modest sum of £126, which included Carlo Maratti frames that had cost Hogarth four guineas a-piece. Mr. Lane, who

* Not the “sole bidder,” as Allan Cunningham and others have inferred. If this were so, in “making the pounds guineas,” Mr. Lane would be bidding against himself, a thing which occasionally occurs at auctions, but is not recommended. We have failed to find any other account of this transaction than that supplied to Nichols for his second edition of 1782, pp. 225-7 n., by Mr. Lane himself, which is summarised above. A somewhat fuller version is given in “Genuine Works,” i. 182 *et seqq.* Cunningham seems to have derived his information from the same sources; but he strangely transforms it. We can but surmise that he followed Ireland’s transcript (“Illustrations,” i. 248 n.), in which the highest bid is given at £110, instead of £120—a rather unfortunate mistake, for it appears to have misled a good many people.

readily promised not to sell or clean the pictures without the knowledge of the painter, left them at his death to his nephew, Colonel J. F. Cawthorne, by whom they were put up to auction in 1792, and again in 1796, but apparently bought in. On February 10, 1797, they were sold at Christie's for £1050 to Mr. John Julius Angerstein,* with the rest of whose collection they were acquired in 1824 for the National Gallery.†

In February 1746, a worthless description of the prints in Hudibrastic verse was published under the title of "Marriage A-la-Mode: an Humorous Tale, in Six Cantos," &c. Despite its prefatory reference to the "Dramatic Painter," it appeared without Hogarth's sanction, and has no expository value. In 1754 the series furnished the ground-work of Dr. John Shebbeare's political novel of "The Marriage Act:" and, twelve years later, the authors of the capital comedy of "The Clandestine Marriage" (Colman and Garrick) acknowledged their not-very-manifest obligations to the same source. "To-night," says Garrick in his "Prologue"—

"To night, your matchless Hogarth gives the Thought,
Which from his Canvas to the Stage is brought.
And who so fit to warm the Poet's Mind,
As he who pictur'd Morals † and Mankind?
But not the same their Characters and Scenes;
Both labour for one End, by different Means:
Each, as it suits him, takes a separate Road,
Their one great Object, MARRIAGE-A-LA-MODE!
Where Titles deign with Cits to have and hold,
And change rich Blood for more substantial Gold!
And honour'd Trade from Interest turns aside,
To hazard Happiness for titled Pride.
The Painter dead, yet still he charms the Eye;
While England lives, his Fame can never die;
But he who *struts his Hour upon the Stage*,
Can scarce extend his Fame for Half an Age;
Nor Pen nor Pencil can the Actor save,
The Art, and Artist, share one common Grave."

The idea in the last couplet, which the author of the Prologue is thought to have borrowed from "The Actor" of

* W. Roberts's "Memorials of Christie's," 1897, i. 49.

† See Part II., "Catalogue of Paintings."

‡ Here Garrick seems to anticipate his later epitaph upon the tomb at Chiswick.

Robert Lloyd (who, in turn, had “conveyed” it from Cibber’s “Apology”), afterwards found its way into Sheridan’s “Monody on Garrick.” Sheridan, says Steevens (doubtless discreetly mindful of the fact that the author of the “Rivals” was still living and articulate), “condescended to borrow it, only because it spared him the labour of unlocking the richer storehouse of his own imagination.”

To conclude this account of *Marriage A-la-Mode*, it should be added that Hogarth projected a companion series, to be entitled the *Happy Marriage*, some designs for which have been preserved.* The idea was abandoned, not, as Wilkes obligingly informs us, because the “rancour and malevolence” of the artist’s mind “made him very soon turn with envy and disgust from objects of so pleasing contemplation,” but no doubt because the unruffled features of contented matrimony did not, upon consideration, afford the requisite variety to his pencil. As to John Major’s suggestion—with which we may close the chapter—that there is a relationship between *Marriage A-la-Mode* and Dryden’s play of the same name, we can only say, after reading Dryden, that it appears to have no greater weight than Fluellen’s comparison of Monmouth with Macedon. There are a husband and wife in one and a husband and wife in the other, and there are seducers in both.

* See under “Catalogue of Paintings of Uncertain Date,” Mr. Alfred de Pass’s unfinished picture, recently exhibited at the Winter Exhibition of the Royal Academy, 1907. See also S. Ireland’s “Graphic Illustrations,” ii. 125 *et seqq.*, and “Genuine Works,” iii. 158 (*The Parson’s Head*). The Country Dance in Plate I. of the “Analysis of Beauty” is also said to have been intended for scene iii. of *The Happy Marriage*.

CHAPTER VI

CONTEMPORARIES—"MARCH TO FINCHLEY"—MINOR PRINTS

"GIVE us as many anecdotes as you can," was Johnson's memorable advice to Boswell when preparing to write on Corsica;* and by "anecdotes" the great man was understood to mean what would now be styled "information hitherto unpublished." In the narrative of Hogarth's career, nothing is more tantalising than the absence of particulars, not only respecting his domestic life, but also respecting his contemporaries and friends. His social qualities and his established reputation should, one would think, have brought him into frequent contact with personages eminent or notable. At places like Old Slaughter's in St. Martin's Lane or "The Feathers" by Leicester House,† at the annual dinner in the Foundling Hospital and at the "Turk's Head" in Gerrard Street, in the Green Room of Drury Lane or at the Beef Steak Club in Covent Garden—he must often have met many of the artistic and literary celebrities of his time. But the record of such encounters is, in the main, conspicuous for its absence. With the Hoadly family, indeed, as already related, he was familiar. He knew Dr. Morell, of Chiswick

("Sive tu mavis Morëlus vocari,
Sive Morëllus"),

* Birkbeck Hill's *Boswell's Johnson*, 1887, ii. 11.

† Old Slaughter's Coffee-house stood next to the southern corner of Great Newport Street. Its number in the Lane was 75. It was pulled down in 1842, when Cranbourn Street was extended. The Feathers Tavern was at the right corner of Leicester House. It is shown in a water-colour sketch of that house in the British Museum.



GARRICK AND HIS WIFE
From the Original Painting

and the Rev. Mr. Townley of "High Life Below Stairs;" he knew Dr. Arnold King, to whom he sent his ingenious "Eta Beta PY" invitation;* he knew Fielding's friend James Ralph, the Ralph of "The Champion" and "The Dunciad;" and in John Ireland's "Hogarth Illustrated" is printed a letter—which implies a certain measure of intimacy—written to him by Bishop Warburton. Horace Walpole, too, whom we have seen at his first auction, collected his prints, and patronised him with the grudging generosity which that aristocratic connoisseur extended to Genius born out of the purple. If we are to believe George Steevens, the Abbot of Strawberry once invited the artist to meet Gray at dinner. But the author of the "Long Story"—strange to say—was anything but garrulous; while Hogarth was glum and ill at ease, so that the entertainment scarcely got beyond the "uncommunicating muteness" of a Quakers' meeting.† With Richardson Hogarth had some acquaintance, and occasionally visited the novelist's house in Salisbury Court. Here for the first time he saw—although he was not then made known to—the "great Cham" himself. Talking one day to the author of "Clarissa" about the execution of the Jacobite, Dr. Archibald Cameron (June 7, 1753), he observed a gentleman "standing at a window in the room, shaking his head, and rolling himself about in a strange ridiculous manner." He concluded that he was some person of defective intelligence, placed by his friends under Richardson's care. But presently the figure lumbered forward, and burst into an animated invective against George the Second (whose clemency had been under discussion), displaying such an unexpected power of eloquence that Hogarth stared at him with astonishment and "actually imagined that this idiot had been at the moment inspired."‡ He had afterwards many opportunities of hearing and admiring that wonderful oratory. But he was also fully alive to the Doctor's peculiarities, and especially to his ingrained and radical incredulity. "Johnson," he told Mr. Salusbury, "though so wise a fellow, is more like

* See Part II., "Catalogue of Prints," 1782.

† Nichols, "Anecdotes," 1785, p. 97n. (The "Genuine Works" gives this note to George Steevens).

‡ Boswell's "Johnson" by Birkbeck Hill, 1887, i. pp. 146-7.

King David than King Solomon; for he says in his haste that all men are liars."*

With Johnson and Johnson's name was to be inseparably connected that of another of Hogarth's friends. He was on terms of great familiarity with Miss Hester Lynch Salusbury, afterwards Hester Thrale, who calls him "dear Mr. Hogarth," and refers to the "odd particular directions about dress, dancing, and many other matters" that he was accustomed to give her as a girl.† He used frequently, she says in her "Anecdotes," to talk to her about Johnson, and exhort her to obtain, if possible, his acquaintance and friendship, which, nevertheless, did not come about before Hogarth was in his grave. In his later years he had some intercourse with Goldsmith, of whom, according to John Forster, he made a half-length sketch. This (which is engraved in the more modern editions of Forster's "Life," and belonged to the late Studley Martin of Liverpool) shows "Goldy," in a black cap and claret-coloured coat, hard at work in his Islington lodgings, not omitting the ruffles and rings in which his soul delighted.‡ Hogarth was also at one time on friendly terms with Wilkes and his boon-companion Churchill, although but for his unfortunate quarrel with them we might never have heard of the fact; and he had been the guest of Sir Francis Dashwood (Lord Despencer). But the connexion of which we find the most frequent traces is that with David Garrick and Henry Fielding. Fielding, as we have seen, had written of him admiringly in the "Champion" and "Joseph Andrews";

* "Anecdotes," &c., by Hester Lynch Piozzi, 1786, p. 137.

† Mainly for its reference to Goldsmith's "Royal Game of Goose," the following may be quoted from a letter in Hayward's "Autobiography, etc., of Mrs. Piozzi (Thrale)," 2nd ed., 1861, ii. 308: "My father and he [Hogarth] were very intimate, and he often dined with us. . . . I had got a then new thing I suppose, which was called Game of the Goose, and felt earnest that we children might be allowed a round table to play at it, but was half afraid of my uncle's and my father's grave looks. Hogarth said, good-humouredly, 'I will come, my dears, and play at it with you.' Our joy was great, and the sport began under my management and direction. The pool rose to five shillings, a fortune to us monkeys, and when I won it I capered for delight."

‡ Goldsmith makes little reference to Hogarth. But in "An Enquiry into the Present State of Polite Learning, etc.," 1759, p. 149, he records one of the painter's characteristic sayings: "The ingenious Mr. Hogarth used to assert, that every one, except the connoisseur, was a judge of painting." This anecdote is repeated in the "*Nouveau Dictionnaire Historique*," Caen, 1783).



THE FARMER'S RETURN

From Basire's Facsimile

and he refers to Hogarth's designs for the prototypes of more than one of his minor characters. Both Parson Thwackum and Mrs. Partridge have their admitted pictorial originals in *A Harlot's Progress*.* Hogarth, on his side, etched at least one benefit ticket for the author of "Tom Jones," and we shall find him in this chapter assisting him with a headpiece for one of his journalistic ventures. With Garrick his relations probably began not long after the actor's first appearance at Goodman's Fields, and they continued until his (Hogarth's) death. Among the letters in the "Garrick Correspondence" is a graceful apology to the painter for remissness in visiting him; and later, when Churchill had announced that he was meditating his unjustifiable "Epistle," Garrick lost no time in expostulating:—"I must entreat of you," says an autograph note in the Forster collection, "by y^e Regard you profess to me, that you don't tilt at my Friend Hogarth before you see me. . . . He is a great and original Genius, I love him as a Man, and reverence him as an artist. I would not for all y^e Politicks and Politicians in y^e Universe that you two should have the least Cause of Ill-will to each other. I am sure you will not publish against him if you think twice." Unhappily "The Bruiser" was not to be so persuaded. But this extract pleasantly illustrates the relations of Hogarth and "Little Davy," of whom he left several portraits, the most important of which, the *Garrick as Richard III.*, was engraved in 1746—the year with which this chapter opens.†

"For the portrait of Mr. Garrick in Richard III.," says Hogarth, "I was paid two hundred pounds (which was more than any English artist ever received for a single portrait), and that too by the sanction of several painters who had been previously consulted about the price, which was not given without mature consideration."‡ The purchaser was Mr. Duncombe, of Duncombe Park, Yorkshire; and when one remembers that *Marriage A-la-Mode* only realised £126, it

* Cf. "Tom Jones," Bk. iii. ch. 6, and Bk. ii. ch. 3.

† Hogarth saw Garrick in *Richard III.*, and on the following night in *Abel Drugger*; he was so struck, that he said to him, "You are in your element, when you are begrimed with dirt, or up to your elbows in blood" (Murphy's *Garrick*, 1801, i. 31).

‡ "Hogarth Illustrated," iii. 56.



SIMON LORD LOVAT
From Hogarth's Etching

must be admitted that the price paid for the *Garrick* was relatively munificent. The picture itself, which was exhibited at the Grosvenor Gallery in 1888, is striking and effective; but unless much is allowed for the disguises of impersonation, the resemblance to Garrick's face and figure is not great.* Hogarth has left a better likeness in the combined *Garrick and his Wife*, which belonged to Mr. Edward Hawke Locker of Greenwich Hospital, who sold it to George IV.† Here a blue and gold Garrick is shown writing the prologue to Foote's comedy of "Taste," while his wife behind him takes the pen from his hand, a conceit (as Steevens is careful to acquaint us) borrowed from Vanloo's Colley Cibber. Of the two, the lady (in a pink dress and white *fichu*), although certain critics have unaccountably pronounced her vulgar, is the more beautifully painted; but the work unfortunately suffered the fate of some other of the artist's efforts. An obscure dispute arose between Garrick and Hogarth on the subject, and the latter in a fit of irritation drew his brush across the face.‡ The picture consequently remained unpaid for at his death, when his widow sent it to Garrick without any demand. Another version of Garrick is contained in the frontispiece to the "Farmer's Return from London" (an interlude by the actor which was very popular at Drury Lane in 1762), where an honest rustic pays a visit to the "fine hugeous City," sees the "Crownation" of George III., goes to Laureate Whitehead's "School for Lovers," and sits up with the Cock Lane Ghost. Garrick dedicates it to Hogarth, whose sketch is most admirably facsimiled by James Basire, "as a faint Testimony of the sincere Esteem which the Writer

* As a presentment of Garrick in this particular part, Dance's portrait of 1771 was reckoned superior. John Taylor thought Dance's "the best and most spirited representation of that unrivalled actor that ever appeared, though all the most distinguished artists of the time employed themselves on the same admirable subject" ("Records of My Life," 1832, i. 46).

† It is referred to in the Memoirs of Mr. Locker's son. "This picture is so lifelike that as little children we were afraid of it; so much so that my mother persuaded my father to sell it to George IV." ("My Confidences," by Frederick Locker Lampson, 1896, p. 74.) See as to the progress of this painting, Chancellor Hoadly's letter in "Genuine Works," 1808, i. 212.

‡ "The eyes of Garrick being coarsely painted, ill-drawn, and evidently by another hand than Hogarth's, attest the truth of this story" (F. G. Stephens in "Grosvenor Gallery Catalogue," 1888, p. 22). *Garrick and his Wife* was also exhibited at the Guelph Exhibition of 1891.



THE STAGE COACH

From Hogarth's Engraving

bears him." Finally, to complete the sum of Hogarth's relations with the "English Roscius," at the time of the Shakespeare Jubilee he designed him a chair, for which he carved him a medallion from a piece of the Stratford mulberry-tree. It is a cumbrous and over-decorated piece of furniture which reflects but slender credit upon its "author" as a rival of Sheraton and Chippendale.*

In the August of 1746, however, Hogarth produced a portrait in which his characteristic powers are far more evident than in any picture he ever made of Garrick. In that month the notorious Simon Fraser, Lord Lovat, was brought in a litter to St. Albans on his way to London, where he was tried, and subsequently executed on Tower Hill. At the invitation of a local physician (Samuel Ireland's friend, Dr. J. Webster) Hogarth went to St. Albans to meet and sketch him. He found him on the 14th at the "White Hart Inn" under the hands of a barber. The old lord (he was over seventy) rose at his approach, and "bussing" him demonstratively after the French fashion on the cheek, contrived to transfer no small portion of the soapsuds on his own face to that of the painter. The short squat figure, the crouching attitude, the crafty eyes, and the "pawky" expression of Lovat as he tells over the various Highland Clans on his fingers,† are admirably rendered; and it is no wonder that this most effective likeness, having besides its own merit all that of an à-propos, should have been widely popular. The rolling press could not supply impressions enough; and though they were sold at a shilling each, for several weeks Hogarth received payment at the rate of twelve pounds a day. Whether he was also the author of the original of the mezzotint which appeared nearly ten months afterwards, entitled *Lovat's Ghost on Pilgrimage*

* There is a copy of it by Jane Ireland in vol. ii. p. 147 of her father's "Graphic Illustrations." In the *Illustrated London News* for July 20, 1861, it is said to have been bought by the late Lady Burdett-Coutts.

† This is the usual account; but in the "Malmesbury Letters," 1870, i. 45, it is stated of the etching that "the old Lord is represented in the very attitude he was in while telling Hogarth and the company [at St. Albans] some of his adventures [which of course may have involved the enumerating of the clans]." The Rev. James Harris, the writer of the letter quoted, which is dated August 28, 1746, further says that "it is really an exact resemblance of the person it was done for—Lord Lovat—as those who are well acquainted with him assure me." He also says that Hogarth went to St. Albans to get "a fair view of his Lordship before he was locked up."

[i.e., to Scotland], is not certain from the evidence of that work itself. But if the Dr. Webster above mentioned really told Samuel Ireland that he had received an impression from the artist with an assurance that it was engraved from his own design, the historical testimony must be regarded as unanswerable.*

To the year 1747 belongs *The Stage Coach ; or, Country Inn Yard*, and the series called *Industry and Idleness*. *The Stage Coach* is more interesting as a little piece of everyday eighteenth-century life than for any dramatic element which it contains, although there is an election procession in the background. From the wooden-galleried courtyard of the *Old Angel Inn*, *Tom Bates from London*, the creaking and lumbering Ilford Stage (?) prepares to run its snail-like course of so many—or so few—miles per day. In the foreground may be seen “T. B.” himself, justifying his lengthy score to a hard-featured lawyer (with the “Act against Bribery” in his pocket) who discharges it reluctantly. Mrs. Landlady, from her sanctum among the citrons and Barbados water, is bawling lustily for Susan Chambermaid, detained for the moment by the too pressing farewells of a gentleman in a bag-wig. A stout woman is being squeezed in at the door of the vehicle by a diminutive man, perhaps her husband, who hands up a dram-bottle after her. Behind come a vinegar-faced spinster and a squalling child. To the right a portly personage with a sword and cane, disregarding an appeal from the hunchbacked postillion, is waiting to follow the fat woman. Among the baggage in the “basket” an old crone is smoking; and on the roof an English sailor (see *Centurion* on the bundle) and a dejected Frenchman have taken their perilous places.† To

* “Graphic Illustrations,” 1794, pp. 146-7.

† Both of these modes of conveyance, the basket and the roof, are illustrated by Charles P. Moritz, whose “Travels, chiefly on Foot, through several Parts of England,” was translated from the German in 1795. Taking coach to Northampton, he mounts the top, in company with a farmer, a young man, and “a black-a-moor.” This eminence proving as dangerous as it looked, he creeps into the basket, in spite of the warnings of the black.

As long as we went up hill (he says), it was easy and pleasant. And, having had little or no sleep the night before, I was almost asleep among the trunks and the packages; but how was the case altered when we came to go down hill; then all the trunks and parcels began, as it were, to dance around me, and everything in the basket seemed to be alive; and I every moment received from them such violent blows, that I thought my last

The IDLE 'PRENTICE at Play in the Church Yard during Divine Service.



Proverbo Ch XIX Ye 20
Judgements are prepared for the wicked
to prepare for the hour of death

INDUSTRY AND IDLENESS. (PLATE III.)

From Hogarth's Engraving

put the finishing touch to the bustle of departure, a man supplements the landlady's bell by blowing a post horn out of a window. The whole scene might serve as an illustration to "Peregrine Pickle" or "Tom Jones."

Industry and Idleness, says Hogarth himself, exhibited "the conduct of two Fellow-prentices; where the one, by taking good courses, and pursuing those points for which he was put apprentice, becomes a valuable man, and an ornament to his country; whilst the other, giving way to idleness, naturally falls into poverty, and most commonly ends fatally, as is expressed in the last Print."* The intention, as Leigh Hunt says, was "an avowed commonplace". . . "while the execution of it was full of much higher things and profounder humanities."† There is no more speaking stroke in the whole of Hogarth than that by which the miserable player at "half-penny-under-the-hat" in Plate III. is shown to have but a plank between him and the grave; nor is there anything more vivid in its squalid realism than the episode in Thomas Idle's career to which Dr. King subjoined for epigraph—"The sound of a shaken leaf shall chase him [Plate VII]." Very touching, too, is the grief of the widowed mother when her reprobate son is being sculled past Cuckold's Point to the ship which is to carry his graceless fortunes to a foreign land. The whole series of prints is full of contemporary detail of the most interesting description. In Plate VI. we see the newly married couple greeted by the old discordant hymenean (a "kind of wild Janizary music," Lichtenberg calls it) of the marrow-bone and cleaver men. Plate VIII. displays a civic feast; and the last two plates, a Lord Mayor's Show, and an execution at Tyburn. The first idea for this series is supposed to have been suggested by the *Eastward Hoe* of Chapman,

hour was come. . . . I was obliged to suffer this torture nearly an hour, till we came to another hill again, when quite shaken to pieces and sadly bruised, I again crept to the top of the coach, and took possession of my former seat" (pp. 247-8, 2nd. ed., 1797). His conclusion is, that it is safest to take inside places in English post coaches, though it may be observed that, from his account, travellers on the top seem to have had the assistance of handles which are not shown in Hogarth's plate. It may also be added that when Chatterton came to London from Bristol in 1770, he came to Brislington in the basket (Masson's "Essays," 1856, p. 236).

* "Genuine Works," i. 134. The execution scene, however, is not the last print: it is the last but one.

† "The Town," 1848, ii. 179 (ch. viii.).

Jonson, and Marston, with which it has some slight affinities.* Although of set purpose executed coarsely, it was extremely popular, was dramatised, and gave rise to several publications graphic and otherwise. One of these was the imitation of Northcote, *Diligence and Dissipation*, a picture-history, in ten plates, of two housemaids, patched together from Hogarth and Richardson's "Pamela." "There could not be a more lamentable failure," says Leslie; "and Northcote never forgave Hogarth." †

In 1747 Hogarth designed a rude headpiece for the *Jacobite's Journal*, a newspaper begun by Henry Fielding in December of that year, with the double object of supporting the Government and ridiculing the rebel cause. Hogarth's contribution to it—if his indeed it be—does not require any further notice. But in the next year took place that memorable journey to France which, in the lean record of his life, looms so large; and the narrative of which has afforded so much gratification to the more malicious of his biographers. According to these, Hogarth, when abroad, behaved himself with a plentiful lack of discretion. Nothing satisfied him. He pooh-poohed the houses, the furniture, the ornaments, or spoke of them openly with scornful opprobrium. "In the streets he was often clamorously rude. A tatter'd bag, or a pair of silk stockings with holes in them, drew a torrent of imprudent language from him." His

* In the Prologue to Mrs. Lenox's adaptation of *Eastward Hoe* in 1775 as *Old City Manners*, Colman wrote as follows:

"Hence too our Hogarth drew, nor scorn'd to glean,
The comic stubble of the moral scene,
Show'd to what ends both good and evil stretch,
To honour one, and t'other to Jack Ketch;
Turn'd ridicule 'gainst folly, fraud and pride,
And fought with humour's lance on virtue's side."

† Leslie and Taylor's "Life and Times of Sir Joshua Reynolds," 1865, i. 234. *Diligence and Dissipation* was published in May 1796-7, the engravers being Gaugain and Hellyer. Northcote certainly does not praise his predecessor. "Hogarth has never been admitted to rank high as a painter," he wrote in 1815, "but certainly so as a moralist; yet it has, of late, been discovered, that his small pictures possess considerable dexterity of execution: as to his large pieces, they appear to be the efforts of imbecility; he was totally without the practice required for such works" ("Life of Sir Joshua Reynolds," etc., 2nd ed., 1819: p. 138). Cf. also Hazlitt's "Conversations of James Northcote," R.A., edited by Edmund Gosse, 1894, pp. 234-48.

The IDLE PRENTICE hurled away, and sent to Sea.



Roberto Clark del.
At. Pencil, from the drawing
of his Mother

INDUSTRY AND IDLENESS. (PLATE V.)

From Hogarth's Engraving

travelling companions, among whom were his crony, Frank Hayman, and Cheere the sculptor (afterwards Sir Henry), strove in vain to induce him to be more guarded in his language, especially as there were plenty of Irish and Scotch within hearing, who would have rejoiced to mob the sturdy little Englishman. But admonition of this kind was only thrown away. Hogarth merely laughed at it; "and treated the offerer of it as a pusillanimous wretch, unworthy of a residence in a free country, making him the butt of his ridicule for several evenings afterwards." At last matters culminated when he was amusing himself with a slight sketch of the gate of Calais. He was forthwith haled before the Commandant; and, though the drawings found upon him established the innocence of his purpose, was informed that, had not the Peace of Aix la Chapelle been actually signed [October 7, 1748], he would assuredly have been hanged on the ramparts. "Two guards," says Steevens, "were then provided to convey him on shipboard; nor did they quit him till he was three miles from the shore. They then spun him round like a top, on the deck; and told him he was at liberty to proceed on his voyage without further attendance or molestation. With the slightest allusion to the ludicrous particulars of this affair, poor Hogarth was by no means pleased. The leading circumstance in it his own pencil has recorded."*

It is quite possible that this account loses nothing under the decorative and defamatory pen of George Steevens, who, from whatever source he derived his information, doubtless heightened it after his fashion. Walpole's version, written in a letter to Horace Mann of December 15, 1748, is far less "picturesque." "Hogarth has run a great risk since the peace; he went to France, and was so imprudent as to be taking a sketch of the drawbridge at Calais. He was seized and carried to the Governor, where he was forced to prove his vocation by producing several *caricaturas* of the French; particularly a scene of the shore, with an immense piece of

* Nichols, "Anecdotes," 1782, pp. 42-4. Nichols professes to derive his information from "an eminent *English* engraver" who was abroad at the time. This *may* have been Pine, who afterwards figured as the fat friar in the *Gate of Calais*.

beef landing for the Lion-d'Argent, the English inn at Calais,* and several hungry friars following it. They were much diverted with his drawings, and dismissed him."

After this we may fairly give the story as Hogarth, who probably himself told it to Walpole, relates it in the Ireland MSS. "The next print I engraved," says he, "was the *Roast Beef of old England* [published March 6, 1749], which took its rise from a visit I paid to France the preceding year. The first time an Englishman goes from *Dover* to *Calais*, he must be struck with the different face of things at so little a distance. A farcical pomp of war, pompous parade of religion, and much bustle with very little business. To sum up all, poverty, slavery, and innate insolence, covered with an affectation of politeness, give you even here a true picture of the manners of the whole nation: nor are the priests less opposite to those of *Dover*, than the two shores. The friars are dirty, sleek and solemn; the soldiery are lean, ragged, and tawdry; and as to the fish-women—their faces are absolute leather.

"As I was sauntering about and observing them, near the gate which it seems was built by the English, when the place was in our possession, I remarked some appearance of the arms of *England* on the front.† By this and idle curiosity, I was prompted to make a sketch of it, which being observed, I was taken into custody; but not attempting to cancel any of my sketches or memorandums, which were found to be merely those of a painter for his private use, without any relation to fortification, it was not thought necessary to send me back [?] to Paris.‡ I was only closely confined to my own

* Also it seems, a famous one. Sterne mentions it in June 1762, and calls the master "a Turk in grain." "I am sorry to say it" (writes Mrs. Elizabeth Carter). "but it is fact, that the Lion d'Argent at Calais is a much better inn than any I saw at Dover" ("Memoirs," i. 253, under date of June, 1763). For which reason, perhaps, it is stigmatized in the "Gentleman's Guide in his Tour through France," tenth edition, 1788, p. 19, as "extravagant."

† For many years it had been announced that the "Porte de la Mer" at Calais was doomed to destruction. Yet, though described by a writer in the *Saturday Review* for May 2, 1891, as "sadly mauled and defaced," its existence was prolonged until 1895, when it finally disappeared, the last of the three great gates of the town. (See article by Mr. Percy Fitzgerald, *Illustrated London News*, July 13, 1895.)

‡ Ireland says ("Hogarth Illustrated," 1798, iii. 350n.: "This proves he had reached Paris." It may only mean that it was not thought necessary

The INDUSTRIOUS PRENTICE, Alderman of London, the Idle one brought before him & Impeach'd by his Accomplice



Sentences of Nineteen
The Idle one is brought before
the Accomplish'd

Platin is Ver in
The Idle one is used in the
word of his Accomplish'd

INDUSTRY AND IDLENESS. (PLATE X.)

From Hogarth's Engraving

lodgings, till the wind changed *for England*: where I no sooner arrived, than I set about the picture; made the gate my back-ground; and in one corner introduced my own portrait, which has generally been thought a correct likeness, with the soldier's hand upon my shoulder. By the fat friar, who stops the lean cook that is sinking under the weight of a vast sirloin of beef, and two of *the military* bearing off a great kettle of *soup[e] maigre*, I meant to display to my own countrymen the striking difference between the food, priests, soldiers, &c., of two nations so contiguous, that in a clear day one coast may be seen from the other. The melancholy and miserable Highlander, browsing on his scanty fare, consisting of a bit of bread and an onion, is intended for one of the many that fled from this country after the rebellion in 1744." *

Besides the figures Hogarth mentions, there are, to the left of the picture, a pair of basket-women, who are making merry over the resemblance to a human face which a sufficiently "leathern" fishwife has discovered in a skate she holds in her lap. But the artist has cleverly suggested a fact of which possibly they themselves are ignorant, and that is the strong similarity between this face and their own weatherbeaten features. In the representation of the two sentinels he has given full value to the "ragged and tawdry" element in the French soldiers. One has paper ruffles, on which the words "Grand Monarch, P" are plainly legible; his small-clothes are fastened by a skewer, and he has a large hole in his gaiter. Opposite, his equally famished and tattered companion spills his skillet of soup from sheer bewilderment at the goodly English fare. Next to this personage is the squinting and stunted figure of an Irish mercenary, to whose national bravery the painter has paid a compliment by giving him a bullet-hole through his hat. In the background, through the gate, where the sign of the Silver Lion is discernible, a priest is carrying the Host to a sick person, and the people fall on their knees as it passes. The fat Franciscan was a portrait of Pine, the St. Martin's

to send him on to Paris to be dealt with. Still, he speaks in the "Analysis," 1753, p. 30, of the "Façade of the old Louvre" as if he had seen it.

* "Hogarth Illustrated," iii. 349-50.

Lane engraver, who was only moderately gratified with the compliment, as it procured him the nickname of "Friar Pine." He endeavoured to induce the artist to modify the likeness, but this Hogarth resolutely refused.

Though not one of Hogarth's capital works, *Calais Gate*, in its engraved form, at once became popular on account of its subject. The starved French sentinel was speedily appropriated as a heading for recruiting advertisements, where he figured in humiliating contrast to a well-fed British volunteer. Besides this, Theodosius Forrest—son of the Ebenezer Forrest who had been Hogarth's companion in the "Five Days' Tour"—turned the whole into a cantata, which was headed by a reduced copy of the print.* These are the initial lines of this patriotic performance :

" 'Twas at the Gates of *Calais*, HOGARTH tells,
Where sad Despair and Famine always dwells ;
A meagre Frenchman, *Madam Gransire's* Cook,
As home he steer'd his Carcase, that Way took,
Bending beneath the Weight of fam'd *Sir-Loin*,
On whom he often wish'd in vain to dine.
Good Father *Dominick* by Chance came by,
With rosy Gills, round Paunch, and greedy Eye,
Who, when he first beheld the greasy Load,
His Benediction on it he bestow'd," &c.

From the second edition of this, which is dated 1759, it would appear that Forrest's cantata was "performed at the Theatre in the Hay Market." †

The *Gate of Calais* was a subject which might well be expected to awaken all the insular prejudices of Hogarth, to say nothing of the "least little touch of spleen" on his own

* Theodosius Forrest, of George Street, York Buildings, familiarly known as "Little Forrest," was the solicitor to Covent Garden Theatre, and the friend of Colman and Garrick. A pupil of Lambert, he was a good amateur painter, often among the "honorary exhibitors" at Spring Gardens, a song-writer, and a kind of notability in his day. In a mezzotint by Nathaniel Hone, dated 1772, he and Francis Grose, the antiquary, appear as a pair of monks. He committed suicide in Nov. 1784, at the age of fifty-six.

† In 1851, Mr. W. P. Frith, R.A., exhibited at the Royal Academy a *Hogarth Brought before the Governor of Calais as a Spy*, borrowing for his epigraph in the catalogue the above-quoted passage from Walpole (pp. 99-100). This picture—one of the artist's most fortunate efforts—was well engraved in 1860, in line and stipple, by W. J. Edwards. It is curious to note that in 1816, Wilkie, too, was taken before the mayor for sketching *Calais Gate*, although he was politely dismissed by that functionary (Cunningham's "Life," 1843, i. pp. 449-50).



THE MARCH TO FINCHLEY (PART)

From Luke Sullivan's Engraving

account at the ignominious treatment he had received in France, but although he was so keenly alive to the dilapidated and undignified appearance of the French soldiery, he was not the less sensible of the weak points of the British Grenadier. In the *March of the Guards towards Scotland in the Year 1745*, commonly called the *March to Finchley*, he has exhibited all the disorders of a military dislodgment. While the vanguard are winding away to the horizon, the foreground, between the “King’s Head” inn and the “Adam and Eve,” at Tottenham Court Turnpike,* is filled with a confusion of departure that defies description. Sutlers, soldiers, spies, spectators and camp-followers are all blended inextricably in one of those wonderful crowds of which he had already given notable example in the Execution scene of the Apprentice series. The most prominent figure is that of a stalwart young Guardsman, “like Paris handsome, and like Hector brave,” hopelessly embarrassed by the rival adieux of “his twa Deborahs”—one violent, the other pathetic. Near him is a drummer, who is endeavouring, with an inimitable screw of the face, to drown his own grief and that of his wife and child by a thundering “point of war.”† Elsewhere an officer kisses a milkmaid, while a soldier pours the milk into his hat; another soldier directs the attention of a grinning pieman to this diverting incident, and at the same time takes the opportunity of appropriating some of his wares. Not far off, a barrel of spirit is tapped with a gimlet upon its unconscious owner’s shoulder; and in the right foreground a number of chickens are running wildly in search of their vanished mother, pouched safely in a predatory pocket. Beside the gutter a drunken fellow turns with disgust from a malicious proffer of water, and holds out his hand to a female gin-seller for more gin, while the wizened infant at her back imitates his gesture. In the crowd the soft unfurrowed face of another child is happily

* “It is a fact of much interest that at this very day an ‘Adam and Eve’ faces a ‘King’s Head’ public-house at the corners of Hampstead and Euston Roads, and they are the lineal successors of the houses shown in Hogarth’s print” (Baldwin Brown’s “William Hogarth,” 1905, p. 87).

† A highly ingenious contributor to *Notes and Queries* (Ninth Series, i. p. 244), detects a subtle double significance in the drummer’s expression. He contends that “the side [of the face] nearest the wife is convulsed with grief, whereas the other, or off-side, is beaming with joy.” This is worthy of Lichtenberg!

contrasted with the plotting eagerness of a couple of Jacobite intriguers. At the back, in the extreme left, a fight is proceeding, watched by excited lookers-on. But here, as in many other cases, we must resign ourselves to a mere indication of the chief riches of the plate. It has, moreover, been minutely described in Christopher Smart's "Student," 1751, ii. 161-8, by Hogarth's and Fielding's friend, Justice Welch. The artist at first intended to dedicate the picture to George II., but that monarch had—as Walpole says—"little propensity to refined pleasures," and he is reported to have received the intended homage with anything but enthusiasm, even hinting that the designer deserved to be "bicketed" for burlesquing the "gentlemen of the army." Thereupon Hogarth, in a fume, inscribed the print to the King of Prussia, as "an Encourager of *Arts and Sciences*," and his majesty made fitting acknowledgment of the honour done him. Like others of the painter's works, it was sold by lottery, and thus, by good fortune, became the property of the Foundling Hospital,* where it remains to this day, having been glazed for additional security.†

The plate of the *March to Finchley* was published in December 1750. It was engraved by Luke Sullivan.‡ The

* "Yesterday"—says the *General Advertiser* for May 1, 1750—"Mr. Hogarth's Subscription was closed. 1843 Chances being subscrib'd for, Mr. Hogarth gave the remaining 167 Chances to the Foundling Hospital; at two o'Clock the Box was open'd, and the Fortunate Chance was Number 1941, which belongs to the said Hospital; and the same Night Mr. Hogarth delivered the Picture to the Governors."

† Rouquet (see "Bibliography," Part II., "Description du Tableau," etc.) wrote with reference to this picture a special letter which, amongst other things, serves to show how completely Hogarth had inoculated his friends with his hatred of the "Black Masters." Rouquet begins by apologising ironically for the newness of the work—"cette ignoble fraîcheur qu'on découvre dans la nature, & qu'on ne voit jamais dans les Cabinets bien célèbres. Le tems ne l'a point encore obscurci de cette docte fumée, de ce nuage sacré, qui le cachera quelque jour aux yeux profanes du vulgaire, pour ne laisser voir ses beautés qu'aux initiés" (p. 2). He repeated this sentiment in the later *État des Arts en Angleterre*, 1755, p. 36. But he also takes opportunity to comment incidentally upon the inveterate Gallophobia both of Hogarth and Fielding.

‡ Sullivan is the angel in *Paul before Felix*. The *March to Finchley* is his masterpiece as an engraver, and nineteen heads copied by him from the picture are preserved in the Print Room of the British Museum. He was a man of extremely irregular and dissolute habits; and Hogarth is said to have experienced considerable difficulty in keeping him under his eye during the progress of the plate. He had a habit of disappearing mysteriously for weeks at a time ("Hogarth Illustrated," iii. 353).



BEER STREET

From the Original Engraving.

only other prints which concern this chapter are *Beer Street* and *Gin Lane*, 1751; the *Four Stages of Cruelty*, 1751; the plates of *Paul before Felix*, 1751 and 1752; and *Moses brought to Pharaoh's Daughter*, 1752. The first pair, which were prompted by the agitation connected with the Act for restricting the sale of spirituous liquors, are among the best known of Hogarth's minor works. It is probable, however, that the total abstainers of to-day would regard the bloated prosperity of *Beer Street* as scarcely less dangerous than the pinched emaciation of *Gin Lane*. With the lusty beer-drinkers everything prospers but the pawn-broking business; with the consumers of "Bung-your-eye" or "Lay-me-down-softly" everything is the reverse, and the dweller at the sign of the "three balls" is driving a roaring trade. We cannot linger on these plates further than to call attention to the inimitable professional complacency of the ragged sign-painter in *Beer Street* (in those days there was a regular sign-market in Harp Alley, Shoe Lane),* and to the appalling figures of the itinerant gin-seller and the maudlin mother in the companion print. Charles Lamb has left an enthusiastic description of *Gin Lane*.† The *Four Stages of Cruelty* are a set of

* Sign-painting, until the beginning of the reign of George III., when these dangerous decorations were done away with by Act of Parliament, was a recognised and active source of employment. In 1762, in rivalry or burlesque of the two recently established Art Exhibitions in the Strand and Spring Gardens, Bonnell Thornton of the *Connoisseur* arranged an Exhibition of Signs at "the Large Room, the upper end of Bow Street, Covent Garden, nearly opposite the Playhouse Passage," which gave huge delight to the quidnuncs of the day. 'Hogarth, it is said,' took some part in it by adding characteristic touches here and there to the exhibits. Two of these, in the vein of the Frontispiece and Tailpiece to the "Five Days Tour," were attributed to "Hogarty," and No. 1 might have been his likeness, as it represented the "Portrait of a justly celebrated painter though an Englishman, and a modern" (Pye's "Patronage of British Art," 1845, pp. 26, 109-14). There is a sign ("The Load of Mischief"), said to be by Hogarth, at Blewbury, Berks.

† *Reflector*, No. 3 (1811). It is too well known to quote. But the characteristic and equally sympathetic comments of Dickens upon Hogarth and Lamb are not so familiar but that they may find place here: "I have always myself thought the purpose of this fine piece [*Gin Lane*] to be not adequately stated even by Charles Lamb. "The very houses seem absolutely reeling," it is true; but beside that wonderful picture of what follows intoxication, we have indication quite as powerful of what leads to it among the neglected classes. There is no evidence that any of the actors in the dreary scene have ever been much better than we see them there. The best are pawning the commonest necessaries, and tools of their trades; and the worst are homeless vagrants who give us no clue to their having been otherwise in bygone days. All are living and dying miserably.

plates exhibiting the "progress" of one Thomas Nero, who, from torturing dogs and horses, advances by rapid stages to seduction and murder, and completes his career on the dissecting table at Surgeons' Hall.* They have all the downright power of Hogarth's best manner; but they are unrelieved by humour of any kind, and are consequently painful and even repulsive. "The leading points in these as well as the two preceding prints," says Hogarth, "were made as obvious as possible, in the hope that their tendency might be seen by men of the lowest rank. Neither minute accuracy of design, nor fine engraving was deemed necessary, as the latter would render them too expensive for the persons to whom they were intended to be useful.† These words should be borne in mind in considering them, especially the *Four Stages of Cruelty*. The price of the ordinary impressions was a shilling the plate, and an unsuccessful attempt was made to sell them even more cheaply by roughly cutting them on a large scale in wood.

Paul before Felix and *Moses brought to Pharaoh's Daughter* were further essays in that historical style to which Hogarth now and then returned like the moth to the flame. *Paul before Felix*—which Leigh Hunt calls "Hogarth's celebrated failure" ‡—was painted for Lincoln's Inn Hall, to decorate which Lord Wyndham had left a legacy of £200: § the other

Nobody is interfering for prevention or for cure, in the generation going out before us, or the generation coming in. The beadle is the only sober man in the composition except the pawnbroker, and he is mightily indifferent to the orphan-child crying beside its parent's coffin. The little charity-girls are not so well taught or looked after, but that they can take to dram-drinking already. The church indeed is very prominent and handsome; but as, quite passive in the picture, it coldly surveys these things in progress under shadow of its tower, I cannot but bethink me that it was not until this year of grace 1848 that a Bishop of London first came out respecting something wrong in poor men's social accommodations, and I am confirmed in my suspicion that Hogarth had many meanings which have not grown obsolete in a century" (Forster's "Life," Bk. vi. Ch. 3).

* This dreadful detail was no exaggeration. In vol. ii. of his "Reminiscences," 1830, p. 252, Henry Angelo says that, after seeing the Rev. James Hackman hanged at Tyburn for the murder of Martha Ray (whom, by the way, Hogarth painted), he went next day to Surgeons' Hall, where the body was being dissected.

† "Hogarth Illustrated," iii. 355.

‡ "The Town," 1848, i. 258.

§ Hogarth obtained the commission through the instrumentality of Lord Mansfield. A search among the archives of the Society of Lincoln's Inn not many years since brought to light the following letter and receipt with reference to this subject. We make no apology for inserting them here, as they establish the date of the painting:

"Sir

"June 28, 1748.

"According to your order, I have consider'd of a place for the Picture,



GIN LANE

From the Original Engraving

Hogarth presented to the Foundling Hospital. Neither of them can be said to have been brilliantly successful, though Haydon certainly goes too far when he says that the painter merited a strait-waistcoat if he really thought the *Moses* a serious painting. But if they were not in themselves successful, they were at all events the cause of a success. As a subscription ticket to the engravings of these two pictures, Hogarth issued a burlesque *Paul before Felix*, "design'd and scratch'd in the true Dutch taste." Everything that he chose to see in Rembrandt and his school—the imputed vulgarity—the absence of beauty—the anachronisms in costume—is carefully ridiculed. This etching was at first merely given away to the artist's acquaintance, &c., but it became so popular that it ultimately sold for nearly as much as the larger prints. Our chapter may be concluded with the very characteristic finish of the notice announcing the appearance of these prints, as well as the auction of the *Marriage A-la-Mode*, of which we have already given an account in chapter v. "As (according to the Standard of Judgment, so righteously and laudably establish'd by Picture - Dealers, Picture - Cleaners, Picture-Frame-Makers, and other Connoisseurs) the Works of a Painter are to be esteem'd more or less valuable, as they are more or less scarce, and as the living Painter is most of all affected by the Inferences resulting from this and other

and cannot think of any better than that over the sound board, in the hall, all the advantages to be gain'd for Light, can only be by setting the bottom near the wall, and Inclining the Top forward as much as possible, it being thus Inclin'd will make ornaments on the sides improper, so that a frame only is necessary. I have inquired of Mr. Gosset, a Frame maker in Berwick Street about the price of one somewhat in the manner of the Sketch below [see facsimile], he believes it may come to about 30 pound Guilt, to about half as much unguilt and about five pounds less if my Lord Windham's armes are omitted. Frames may be carried up to a great expense, but he thinks one cannot be made in proportion to the picture for less.

" I am Sir your

" Most obedt. Humble

" Sert. to comd.

" WM. HOGARTH.

" I have removed the picture home again in hopes of making some improvements whilst the Frame is making "

" July the 8th, 1748.

" Reced of Jn^o. Wood Esq. Treasurer of the Honble Society of Lincoln's Inn by the hands of Richd Farshall Chief Butler to the Said Society the Sum of two hundred pounds being the Legacy given by the late Lord Wyndham to the Said Society laid out in a picture drawn by Mr. Hogarth According to order of Council Dated the 27th day of June last.

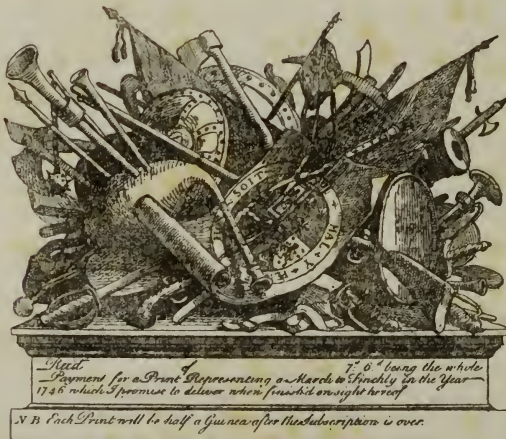
" £200.

" WM. HOGARTH."

Considerations, equally candid and edifying, Mr. Hogarth, by way of Precaution, not Puff, begs Leave to urge, that, probably, this [*i.e.*, the series of *Marriage A-la-Mode*] will be the last Suite or Series of Pictures he may ever exhibit, because of the Difficulty of vending such a Number at once to any tolerable Advantage; and that the whole Number he has already exhibited of the historical or humorous kind, does not exceed fifty, of which the three Sets call'd *the Harlot's Progress*, *the Rake's Progress*, and that now to be sold, make twenty; so that whoever has a taste of his own to rely on, not too squeamish for the Production of a Modern, and Courage enough to avow it, by daring to give them a Place in his Collection (till Time, the suppos'd Finisher, but real Destroyer of Paintings, has rendered them fit for those more sacred Repositories, where Schools, Names, Hands, Masters, etc., attain their last Stage of Preferment), may from hence be convinced, that Multiplicity at least of his (Mr. Hogarth's) Pieces, will be no Diminution of their Value."

It is humiliating to reflect that, notwithstanding the persuasive ingenuity of this appeal, the tragedy of the Squander-fields brought no more to its Author than what Sir Martin Archer Shee rightly describes as "a sum too contemptible to be named."*

* "Rhymes on Art, 2nd ed., 1809, p. 19n.



SUBSCRIPTION TICKET TO THE "MARCH TO FINCHLEY"

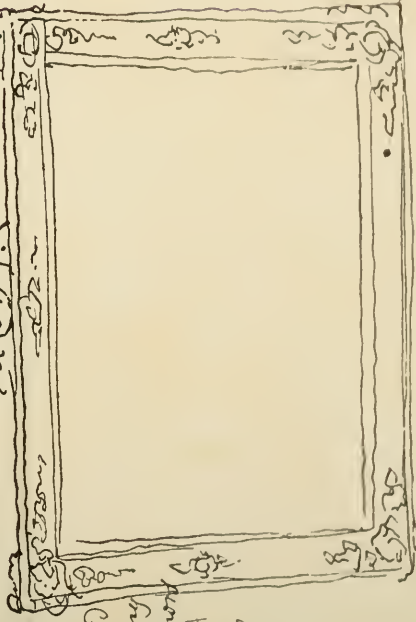
For

June 28 1798

According to your order, I have confid'd of a place for the Picture and cannot think of any better than that over the found board in the hall, all the advantage to be gain'd for light, can only be by jolting the bottom near the wall and inclining the Top forward as much as possible, it being thus Inclind will make ornaments on the sides improper, so that a Frame only is necessary. I have enquired of Mr Goff's a Frame maker in Barwick, for what about the price of one some what in the manner of the sketch below, he believes it may come to about 30 pound Guilt, to about half as much unguilt and about five pounds less if my Lord Windhams arms are omitted. Frames may be carried up to a great expense but he thinks one cannot be made in proportion to the picture for less.

my Lord Windhams arms if judgd proper

I am Sir
yours most obed^t & affec^t
servant to com.
W. M. Hogarth



a moulding
of 11 or 12
Inches broad
with carving
at the corners
and in that
M. H. G. H.

I have removed the picture
home again in hopes of making
some improvements whilst the
Frame is making

CHAPTER VII

"THE ANALYSIS," ELECTION PRINTS, AND "SIGISMUNDA"

IN 1753 Hogarth was fifty-six years of age. He had done his best work; and, with the exception of the *Four Prints of an Election*, he produced nothing after this date worthy of the brain which contrived *Marriage A-la-Mode*. Horace Walpole, indeed, regards *Credulity, Superstition and Fanaticism* as, "for useful and deep satire," the "most sublime" of his efforts. But no doubt the note—in the followers of Wesley and Whitefield—of what Matthew Arnold styles "provinciality," was distasteful to refined Mr. Walpole; and in common with many of his contemporaries, he would probably have welcomed any effective satire on Methodism as "useful and deep."* In this instance, as in others, we do not share his opinion. It is to be observed, however, that if Hogarth in these last years of his life gave birth to nothing which could add greatly to his fame, on the other hand he issued one or two productions which—though they now affect his reputation but little—had a regrettable influence upon his credit at the time. Those which concern this chapter are the book called the "Analysis of Beauty," and the picture of *Sigismunda*. These two ill-starred performances gave just that opportunity to his detractors which, as long as he confined himself to the delineation of vices and follies, was lost in the general applause. And he had many enemies. With all picture-mongery and sham-connoisseurship he was at war.

* Cf. his account of Wesley and his preaching at Bath, which—although the chapel had "true Gothic windows"—did not affect him. ("Letter to Chute," October 10, 1766).

His success had alienated some of his colleagues; his plain-spoken opinions some of his friends. Added to this, he was an older, perhaps a weaker man. Yet it was precisely at this period that he set himself to compose in the "Analysis" a treatise "fixing the fluctuating Ideas of Taste," and sought in *Sigismunda* "to rival the ancients on their own ground." He was not in any sense a literary man (he speaks of himself as "one who never took up the pen before"); yet he selected a subject which above all requires the utmost resources of style and verbal nicety, of orderly arrangement and untroubled exposition—the subject of *Æsthetics*: he had won his spurs in the little-worked field of pictorial satire; yet with that strange fatality which so often betrays the wisest to their discomfiture, he dreamed of competing successfully with the magic colouring and the voluptuous imagination of the Italians. In either case his failures were more than respectable; and they were the failures of genius; but they were failures all the same. Their worst result was, that they embittered his remaining days; and involved him in acrimonious disputes at a time of life when he might reasonably have expected a peaceful close to his prolonged and laborious career.

The "Analysis of Beauty" had the following origin. In the picture of himself which Hogarth had painted in 1745—that excellent portrait in which his shrewd, sensible, blue-eyed head in its Montero cap looks out at us from the canvas in the National Gallery—he had drawn on a palette in the corner a serpentine curve with these words under it—"The Line of Beauty." "No Egyptian hieroglyphic ever amused more than it did for a time," he tells us; and so numerous were the requests which he received for a solution of the enigma, that, after applying without success to several of his friends to take up the pen in his behalf, he finally made shift to explain his symbol in print himself. That he was fully alive to the perils of such an enterprise, is humorously expressed in an epigram he wrote:

"What!—a book, and by Hogarth!—then twenty to ten,
All he gain'd by the *pencil*, he'll *lose* by the pen."

"Perhaps it may be so,—howe'er, miss or hit,
He will publish,—*here goes—it's double or quit.*"

In the correcting of both the manuscript and the proofs he seems to have had the assistance—more or less intermittent and occasional—of certain of his literary acquaintance; but this was not sufficient to save the “Analysis” from a fair proportion of those errors of spelling and expression which afforded so much delight to the petty pedantry of the day. For the book itself, it was just such an one as might have been expected under similar conditions. In parts it was shrewd and practical, like its author; it contained—as even Walpole allows—“many sensible hints and observations;” but as a whole it was wanting in method, development, precision of language—perhaps of idea. This makes it difficult to describe except as a desultory pamphlet having for its text (or rather pretext) the not-very-definite axiom attributed in Lomazzo’s “Trattata della Pittura” * to Michael Angelo, namely—that a figure should be always “Pyramidall, Serpent-like, and multiplied by one two and three”—an axiom concerning which it may be observed that if it contains some incontestable artistic truth, it does not of necessity include all. The fate of the volume was exactly what might have been anticipated. The world of professional scoffers and virtuosi fell joyously upon its obscurities and incoherencies,† while the caricaturists diverted themselves hugely with fancy representations of “Painter Pugg” and his ungainly “Graces.” It is not worth while to attempt any serious enumeration of these pictorial efforts, a number of which are fully described in F. G. Stephens’s Catalogue of the satirical Prints and Drawings in the British Museum.‡ But it may be asserted generally that there is the same difference between their

* Hogarth employed Richard Haydocke’s folio translation of 1598—one of the first books in English upon Art—which he had purchased from Dr. Kennedy, the antiquary and connoisseur. It may be added that the original MS. of the “Analysis,” once in the Baker and Standly collections, is still in existence at Sudbury Hall, Derby, Lord Vernon’s. (The author is indebted, for this information, to the kindness of Mr. H. R. Tedder.)

† “Hogarth, thy Fate is fix’d; the Critic Crew,
The Connoisseurs and Dablers in *Vertu*,
Club their United Wit, in ev’ry Look,
Hint, shrug, and whisper, they condemn thy Book:
Their guiltless Minds will ne’er forgive the Deed;
What Devil prompted thee to write and read?”—

Gray’s Inn Journal, December 15, 1753.

‡ See also Bibliography under Thomas and Paul Sandby.

circuitous brutalities and the direct frontal attack of Hogarth that Corporal Trim distinguished between one honest "home-thrust of a bayonet" and the mysterious and complicated manœuvres of Messieurs Gymnast and Tripet. On the other hand, friendly advocacy did all it could to secure a success. Mr. Richard Owen Cambridge of Twickenham, referring to the author as "the nicest observer of our times," spoke of the book in the *World* for December 13, 1753, as a "most rational" one; Mr. Townley, of Merchant Taylors', wound up a complimentary poem to the author by declaring that

" Our sons, in time to come, shall strive
Where the chief honour they shall give,
Or to your pencil, or your pen " ;

and Mr. James Ralph of Chiswick, in prose, went farther still. "Composition," he declared, "is, at last, become a Science: The Student knows what he is in Search of: The Connoisseur what to praise: * And Fancy and Fashion or Prescription, will usurp the hackney'd Name of Taste no more." † As both Mr. Ralph and Mr. Townley are reported to have been among the number of the artist's volunteer assistants, neither of these latter verdicts can be regarded as wholly disinterested. But "Sylvanus Urban" was scarcely less kind. In the regulation "copy of verses" prefixed to his twenty-fourth volume (1754) he refers to the "Analysis" as follows:

"The *Proteus* BEAUTY, that illusive pow'r
Who changing still, was all things in an hour,
Now, fix'd and bound, is just what Reason wills,
Nor wayward Fancy's wild decrees fulfils";

and he gave, besides, a lengthy summary of the book, which he did not scruple to describe as "written with that precision and perspicuity, which can only result from a perfect knowledge of the subject in all its extent." "The player and the dancing master," he went on, "whom others, consider as patterns of just action and genteel deportment, are not less instructed than the statuary and the painter; nor is there any

* And was laughed at for his pains by Reynolds in *Idler*, No. 76 (September 29, 1759), which refers both to the "flowing line, which constitutes Grace and Beauty," and the "pyramidal principle."

† "The Case of Authors by Profession or Trade, Stated," 1758, p. 17.

species of beauty or elegance that is not here investigated and analysed.” Others, as sympathetic, followed suit. Even Mr. Burke, when he came to write his famous discourse “On the Sublime and Beautiful,” admitted that “the very ingenious Mr. Hogarth’s” idea was in general “extremely just”; and two years later, the Rev. Laurence Sterne, treating in “Tristram’s” second volume and ninth chapter of the contour of Dr. Slop’s figure, took occasion to commend the “Analysis” warmly to his readers. Under the author’s supervision, a rendering into German was made by one Christlob Mylius in 1754 at the instance of Frederick the Great; and in 1761 an Italian version appeared at Leghorn. It was not translated in France until 1805, when it was taken in hand by Henri Jansen, Talleyrand’s librarian (who also Gallicised Reynolds’s “Discourses”); but it was evidently known to French criticism long before this date.*

The “two explanatory prints” by which the “Analysis of Beauty” is illustrated deserve a passing word. They represent a *Country Dance* and a *Statuary’s Yard*, and each is set in a framework of smaller illustrations. To make these latter perfectly intelligible, the book itself must be consulted; but the dance, which occupies the centre of the former, requires no lengthy explanation. It is said to be intended for the Wanstead Assembly, and to include the figures of Earl Tylney, his countess and their children, tenants, &c. It is also stated that the principal male dancer represents George III., when young, or the Duke of Kingston. In any case, the performers exhibit almost every eccentricity which it

* Diderot, for example, must have been familiar with it. Commenting in his “Salon de 1765” on Hogarth’s statement at p. 121 of the “Analysis” that “France hath not produced one remarkable good colourist,” he gives him the lie direct. “*Vous en avez menti, monsieur Hogarth,*” he says. “*C’est, de votre part, ignorance ou platitude . . . Peignez, peignez mieux, si vous pouvez. Apprenez à dessiner et n’écrivez point.*” Both contradiction and admonition were a little belated, as Hogarth had been dead for some months. But Chardin, of whom Diderot was speaking, was certainly a “remarkable good colourist”; and, moreover, is not unfrequently compared with Hogarth himself. What is even more curious is, that, a few pages farther on, in speaking of Louthembourg, Diderot seems to be remembering the “Analysis.” “*La pyramide (he says) est plus belle que le cône qui est simple, mais sans variété. La statue équestre plaît plus que la statue pédestre; la ligne droite brisée, que la ligne droite; la ligne circulaire, que la ligne droite brisée; l’ovale, que la circulaire; la serpente, que l’ovale*” (“*Œuvres*,” x. (1876), pp. 303, 368).

is possible for the poetry of motion to assume. Hogarth's own comment on the plate—a comment which, it will be seen, anticipates some of the revelations of modern instantaneous photography—is this: “The best representation in a picture, of even the most elegant dancing, as every figure is rather a suspended action in it than an attitude, must be always somewhat unnatural and ridiculous: for were it possible in a real dance to fix every person at one instant of time, as in a picture, not one in twenty would appear to be graceful, tho' each were ever so much so in their movements; nor could the figure of the dance itself be at all understood.”* The subscription ticket to the “Analysis” was *Columbus breaking the Egg*, in order to make it, according to the well-worn anecdote, stand on end. Hogarth's object it was to direct attention to the fact that, although this theory of Beauty (symbolised in the design by two eels upon a dish) was old and simple, at least he was the first who had definitely announced it.†

At the bottom of p. 111 was quoted an epigram on the “Analysis” which appeared in the *Gray's Inn Journal* for December 15, 1753. Not many weeks afterwards followed in the same periodical another passage on Hogarth which—more especially because it seems to anticipate Walpole's “writer of Comedy with a pencil”—deserves something better than the depressed distinction of a foot-note. The author, no doubt, is Arthur Murphy, the conductor of the paper. He is replying to Voltaire, who had been accusing the English of a lack of genius for Painting and Music, and he adduces Hogarth among his proofs to the contrary, as far as pictures are concerned:—“*Hogarth*,” he says, “like a true Genius, has formed a new School of Painting for himself. He may be truly stiled the *Cervantes* of his Art, as he has exhibited with such a masterly Hand the ridiculous Follies of human Nature. In many of his Pieces there is such a grave and couched [covert] Kind of Humour, that it requires a discerning Eye to

* “Analysis of Beauty,” 1753, 137.

† From a contribution of Mr. Richard Edgcumbe to *Notes and Queries* for November 10, 1906, it seems that Columbus might have adopted an easier method than cracking the shell. “The feat can be performed by taking a raw egg, and shaking it until the yolk is broken. The yolk will then mix with the white and form the required ballast.” This is said to be a “cockpit diversion”

perceive the several latent Beauties ; and he may be said to be the first, who has wrote Comedy with his Pencil. His *Harlot's Progress*, and *Marriage A-la-Mode* are, in my Opinion, as well drawn as anything in *Molière*, and the Unity of Character, which is the Perfection of Dramatic Poetry, is so skilfully preserved, that we are surprised to see the same Personage thinking agreeably to his complexional Habits in



COLUMBUS BREAKING THE EGG. From Hogarth's Etching

the many different Situations, in which we afterwards perceive him. The Fribble [*sic*], the Bully, the Politician, the Lawyer, the Miser, and in short all the Foibles of the human Mind are, by this Gentleman, so admirably depicted upon Canvas, that I am convinced *Voltaire* would be at a Loss to show where he has been excelled." * Murphy, although he was Fielding's biographer, does not write like Fielding, nor is his opinion of equal weight ; but it is worth quoting for the double reason that it has not been often quoted before ; and

* *Gray's Inn Journal*, February 9, 1754.

that it represents, accurately enough, the view taken by those of the painter's educated contemporaries who were not politicians or connoisseurs.

The only other prints which belong to the interval between the "Analysis" and the Election series in 1755-8 are a whimsical frontispiece to Kirby's "Perspective," embodying almost every error in that science of which ignorance could possibly be guilty (it has been said that even ignorance would have avoided one or two of them); and the plate of *Crowns, Mitres, &c.*, already referred to in chapter iii. as prompted by the Act of 1735. This was employed as a subscription ticket to the *Four Prints of an Election*.

The first of this set—*An Election Entertainment*—was issued in February 1755. The "Saturnalian season" (as Johnson calls it) of the preceding year, and perhaps that of Oxford in particular, probably suggested the original paintings. This supposition is sustained by the reference in Plate I. to the "Jew Bill" and "Marriage Act" of 1753, and to the change in the calendar of 1752 ("Give us our Eleven Days"). At a couple of tables in the large wainscoted room of a country inn, the "yellows" or Court party are feasting their constituents—"Speak and Have" (according to the escutcheon) being the profuse motto of the festivities. Outside is passing the procession of the rival party. One candidate, a young well-dressed man, submits unwillingly to the fulsome caresses of a stout lady, perhaps the hostess. This "fair conjunction" is promoted by a man behind, the ashes from whose pipe drop into the gentleman's neat bagwig. The other candidate ("Sir Commodity Taxem"), between the delighted fraternity of a cobbler with a glass of champagne and the reeking confidences of a maudlin barber, who has been terribly scratched in some domestic altercation, is equally embarrassed. A heavy-jowled parson mopping his bald pate over a chafing-dish; a long-chinned nobleman hob-a-nobbing with a longer-chinned fiddler; a wag, with a face smeared on his knuckles, round which a napkin is twisted,* who is singing "An Old Woman clothed in Gray" to a

* Apparently this was the way in which this song was sung (Angelo's "Reminiscences," 1830, ii. 425).



AN ELECTION ENTERTAINMENT (PART)

• *From the Original Painting*

couple of grinning yokels ; an alderman in a fit from a surfeit of oysters ; and an agent stunned by a brickbat from without while he is registering the "sure" and "doubtful votes"—are some of the principal guests. At the back of the insensible oyster-eater, an incorruptible, but squint-eyed Methodist tailor is plied at once by agent, wife, and son. In the foreground a butcher, with "For Our Country" bound on his broken head, pours Geneva into the green wound of a wincing bludgeon-man, who takes a dram of the same remedy internally ; a frightened boy brews rack punch in a tub ; and a squat chapman distrustfully eyes a promissory note, significantly dated "April 1st," which he has received from "Richard Slim"—presumably the younger Candidate—in payment for his wares. Finally, a sword is seen quitting the room at the head of a posse of cudgels. These are only a few of the incidents in this "matchless" picture, as Charles Lamb calls it.*

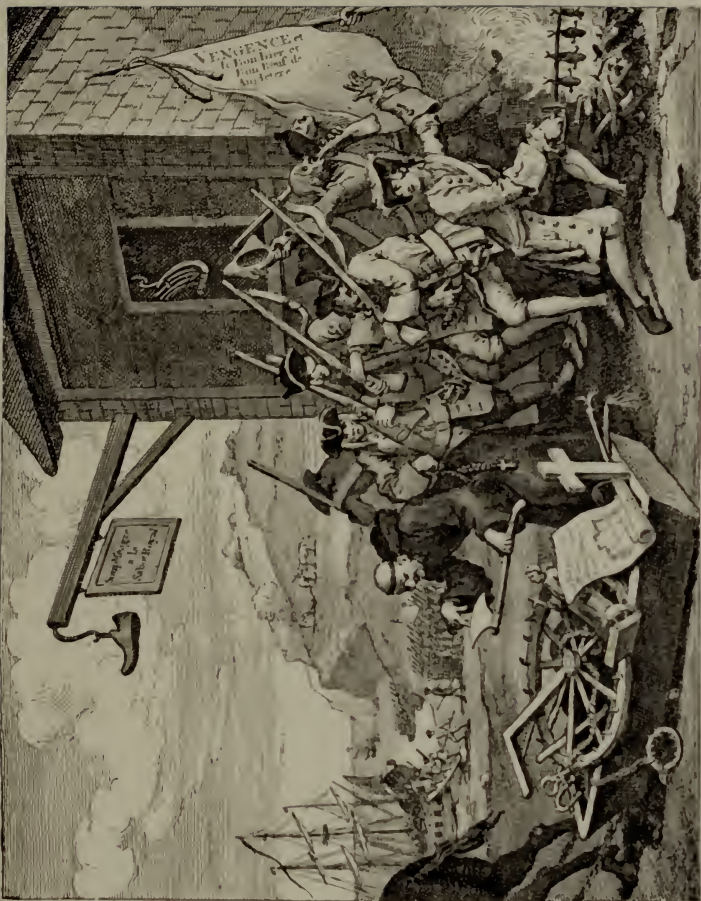
The second scene exhibits the *Canvassing for Votes*. Upon an election show-cloth which hangs before the "Royal Oak" inn, a stream of secret service money is seen issuing from the Treasury (with which the artist has maliciously contrasted Kent's stunted Horse Guards) ; and in the lower compartment, Punch, ministerial "candidate for Guzzle-down," scatters the golden shower among eager electors. Yet, notwithstanding this pictorial deprecation of the corrupt practices of the "yellows," the "blue" landlord may be seen below contending with his rival of the "Crown" for the vote of a newly arrived farmer, who, as a provisional measure, is

* Hogarth told George Steevens that the singing gentleman was the only portrait in the picture. It represented Sir John Parnell, a nephew of the poet, and was inserted by request of the sitter. Concerning the butcher and bludgeon-man, John Ireland found the following among the painter's memoranda : "These two patriots, who, let what party will, prevail, can be no gainers, yet spend their time, which is *their* fortune, for what they suppose right, and for a glass of gin lose their blood, and sometimes their lives, in support of *the cause*, are, as far as I can see, entitled to an equal portion of fame with many of the emblazoned heroes of ancient Rome : but such is the effect of prejudice, that though the picture of an antique wrestler is admired as a grand character, we necessarily annex an idea of vulgarity to the portrait of a modern boxer. An old blacksmith in his tattered garb is a coarse and low Being ;—strip him naked, tie his leathern apron round his loins,—chisel out his figure in free-stone or marble, precisely as it appears,—he becomes elevated, and may pass for a philosopher, or a deity" ("Hogarth Illustrated," iii. 361).

taking the bribes of both.* Behind, an electioneering agent ("Mr. Tim Partytool"), by judicious gifts from a Jew pedlar's tray, is enlisting the suffrages of some graceful girls in the balcony. Those of the landlady, whose counted gains are watched by a covetous grenadier, have been already bespoken. The same may be inferred of a dumpy cobbler on the left of the picture, who, with a finger on his newly acquired guineas, listens unconvinced to the noisy narrative which a barber, aided by sundry bits of tobacco-pipe, is giving of Vernon's popular capture of Porto Bello (figured for the nonce by a quart pot) "with six ships only." In the background, before the "Crown," also the Excise Office, a riotous crowd are tugging at the sign, which a man is sawing through in blissful ignorance that its downfall involves his own destruction. The old ship's figure-head of a Lion swallowing a Fleur-de-lis, which stands in front of the "Royal Oak," is supposed to symbolise the war with France which broke out in 1755, and was greatly fomented by the country-party. Objects of this kind frequently decorated the porches of roadside hostelries. Until it was transferred to the Anson Ward at Greenwich Hospital, the figure-head of H.M.S. *Centurion* (also a lion) had long been added to the attractions of an inn at Goodwood.

To the *Canvassing* follows *Polling at the Hustings*, and the set finishes with *Chairing the Members*. In the *Polling*, matters are nearing their termination, as the reserve voters are being brought up, and the worn-out constable is dozing. Fortune, whether "blue" or "yellow," is clearly in favour of one of the candidates, whose complacent attitude is being sketched. The other, in manifest discomfiture, scratches his head while a ballad-woman in front retails an uncompli-

* John Ireland ("Hogarth Illustrated," 1791, ii. 372) says that the idea of Reynolds's *Garrick between Tragedy and Comedy* [1761] was indisputably taken from this impartial personage, whose mental attitude is very much that of "Mr. Mayor" in Fielding's comedy: "Ay, ay, Mr. *Guzzle*, I never gave a Vote contrary to my Conscience. I have very earnestly recommended the Country-Interest to all my Brethren: But before that, I recommended the Town-Interest, that is, the Interest of this Corporation; and first of all I recommended to every particular Man to take a particular Care of himself. And it is with a certain way of Reasoning, That he who serves me best, will serve the Town best; and he that serves the Town best, will serve the Country best" ("Don Quixote in England," Act I., sc. 9).



THE INVASION: FRANCE
From Hogarth's Etching

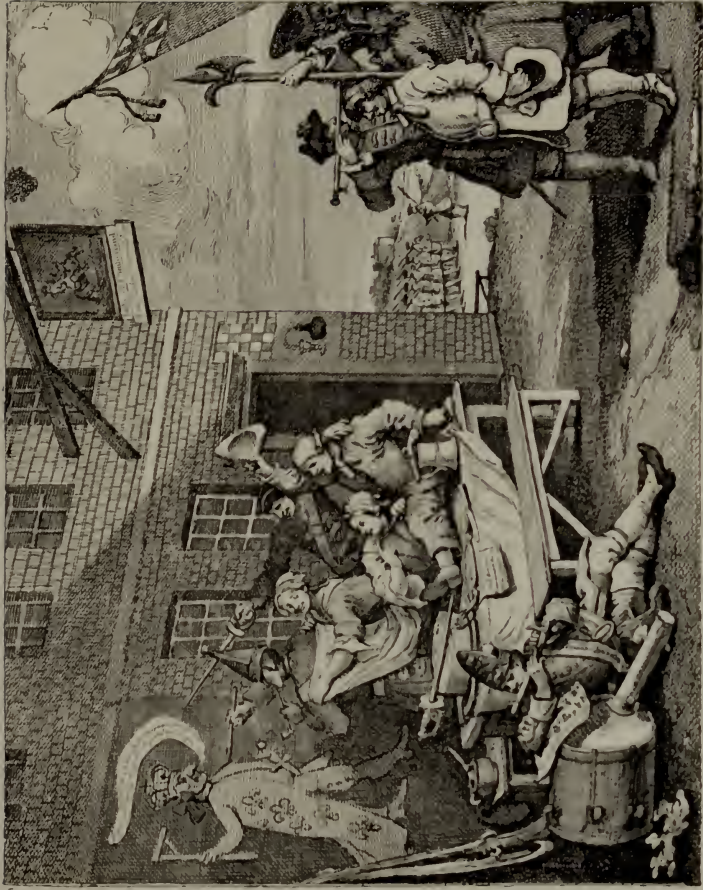
mentary broadside. The foremost voter at the polling-place is a battered pensioner who has lost a leg, an arm, and a hand in Queen Anne's wars. He lays his iron hook on the Bible. The lawyers wrangle as to the validity of the oath; the clerk explodes with merriment. Next to the soldier, an idiot with a bib, restrained in his chair by a wooden bar, votes at the prompting of a man in fetters, the notorious Dr. Shebbeare, who was imprisoned and pilloried for libelling George II., and whose sixth "Letter to the People of England" peeps from his pocket. Behind, a half-dead hospital patient with "true blue" in his cap is borne up the steps between a nurse and a noseless wretch, the fumes of whose pipe curl in the face of his ghastly burden. A blind man, carelessly guided by a gaping boy, follows; and a cripple on crutches brings up the rear. In the background, under a bridge occupied by an uproarious electioneering procession, Britannia's chariot breaks down, while the unheeding coachman and footman play cards upon the box. Probably most people will agree with Horace Walpole that the introduction of this incident, though clever enough in itself, is out of keeping with the rest of the composition. The artist would have been wiser had he followed the counsel of his friend, Dr. Morell:—"The best thing to do with an allegory, is to let it alone."

Chairing the Members, the last of the sequence, would appear at first sight to be a misnomer, as one member only is shown. But the shadow of the other appears upon a wall at the back. The gentleman whose triumph is depicted clearly belongs to the "blue" or "Country" party (see "True Blue" on the banner). Hogarth afterwards held a Court appointment; but, although he has distributed his satire pretty equally, his sympathies in this case were probably with the "blues," whose procession is in temporary disorder. A frightened sow, preceded by her litter, one of which is drowning, has broken the ranks. The back-swing of a flail wielded by a thresher in front strikes one of the chair-bearers, who, tottering, increases the confusion. The unhappy member (said to be intended for the borough-monger, Bubb Dodington, afterwards Lord Melcombe) clings

desperately to the arms of his swaying seat; a lady who watches him from the church faints with sympathetic terror, and the "yellows" in the window, among whom is the old Duke of Newcastle, vastly enjoy his misery. In parody of the eagle above Alexander in Le Brun's *Battle of the Granicus*, a goose flies over his head. In front, the thresher whose combativeness has already caused so much mischief, is engaged in a conflict with a sailor. Meanwhile a bear which the sailor leads, seizes the opportunity of plundering the barrels of offal borne by an ass, whose master retaliates with a cudgel. Further complications are caused by the fact that the terrified wriggling of a monkey on the bear's back discharges a toy-gun in the face of a grinning sweep, who, perched on the churchyard wall, is fitting a pair of gingerbread spectacles to a stone skull.

Much has still been left undescribed in this capital series; but the original pictures are luckily still in existence. They are among the best examples of Hogarth's work, broadly and freshly painted. Garrick purchased them for 200 guineas, and they long hung in the bow-room at Hampton House.* After his widow's death they passed for £1732 10s. to Mr. (afterwards Sir John) Soane, in whose museum in Lincoln's Inn Fields they are at present. The last of the prints appeared in January 1758. In March of the year following was published a "poetical description" of thirty pages, "written under Mr. Hogarth's Sanction and Inspection." In the "Advertisement" it is stated upon his authority, that no other explanation of his work had given him equal satisfaction—an utterance which implies unusual merit. Never-

* According to Galt's "Life and Works of West," 1820, pt. ii, 17, Hogarth again adopted a novel method of disposing of the original pictures. They were to be raffled for, two hundred chances, at two guineas the stake. Among a few subscribers, Garrick was the only one who appeared. Much mortified, Hogarth insisted that Garrick "should go through the formality of throwing the dice"—but for himself only. The actor for some time opposed the irritated artist, but at last consented. On returning home, Garrick despatched a note to Hogarth stating that he could not persuade himself to remove works so valuable and admired without acquitting his conscience of an obligation to the painter, and to his own good fortune in obtaining them; and, knowing the humour of the person he addressed, and that, if he sent a cheque for the money it would in all probability be returned, he informed Hogarth that he had placed to his credit at his banker's two hundred guineas, which would remain there at his disposal or that of his heirs, if it were not accepted by himself.



THE INVASION: ENGLAND

From Hogarth's Etching

theless there is nothing remarkable in the verses, nor do they readily lend themselves to quotation.*

In 1756 Hogarth made a final essay in historical painting, and as far as money is concerned, the effort was wholly successful. For the altar-piece of St. Mary Redcliffe at Bristol he received £525. The compartments represented the *Sealing of the Sepulchre*, the *Ascension*, and the *Three Marys*, and are now in the Fine Arts Academy at Clifton, to which they were presented by the vestry in 1857. "As specimens of colouring"—says Britton in his "Historical and Architectural Essay on Redcliffe Church," 1813—"they [the pictures] possess much merit, and may be viewed with advantage by the young artist; but in the forms and expressions of the figures, and in their attitudes and grouping, we seek in vain for propriety, dignity, or elegance." Large mezzotints of the side pieces were issued by Isaac Jenner; but the *Ascension* has never been engraved.

One or two minor prints require to be noticed before we come to the *Sigismunda*. In March 1756,† when, as indeed during the whole of the ensuing Seven Years' War, people were much disturbed by rumours of the threatened invasion of England by France, with its concomitant inroad of Popery and wooden shoes—when a camp was formed in Surrey, and a "Great Personage" at Kensington (according to the *Gentleman's Magazine*) went so far as to say that 10,000 French were actually embarking in their flat-bottomed boats‡—Hogarth, doubtless still sorely conscious of his Calais mishap; put forth *his* version of the "present posture of affairs" in a couple of prints entitled *The Invasion; or,*

* See "Bibliography." Some interesting variations between the pictures and the prints are given in Grego's "History of Parliamentary Elections and Electioneering," 1886, pp. 138-150. Cf. also the above-named Bubb Dodington's "Diary" from 1749 to 1761, published by H. P. Wyndham in 1785.

† In the month preceding, George Whitefield, "Chaplain to the Right Hon. the Countess of Huntingdon," had published "A Short Address to Persons of all Denominations, occasioned by the Alarm of an Intended Invasion." It was sold at the Tabernacle near Moorfields (*Public Advertiser*, February 26, 1756).

‡ Cf. the popular ballad of Sir Dilberry Diddle:—

He dreamt, Fame reports, that he cut all the throats

Of the French as they landed in *flat-bottomed boats*.

Cf. also Goldsmith's "Citizen of the World," 1762, Letters v., xvii., and civ.; and—familiar to readers of Charles Lamb—Garrick's *Heart of Oak*.

France and England. The subjects might almost be guessed. The French, assembling in front of the *Sabot Royal*, are shown as half-starved frog-eaters, forced unwillingly to depart from their depopulated land, the only really cheerful person in the picture being a sanguinary monk, who, with an ineffable grin, presides over the shipment of various engines of torture to be employed at a proposed monastery "*dans Black Friars a Londre.*" The English, on the contrary, are jubilant at the prospect of the arrival of their visitors. Hodge (for whose portrait it is alleged that Garrick stood) strains valorously along the sergeant's halberd to reach the regulation height, while a brawny grenadier is decorating the wall of the "Duke of Cumberland" Inn with a bold study of Louis the Well-Beloved, from whose lips, in allusion to the gasconading memorial of M. Rouillé to Fox, issues a label—"You take a my fine ships, you be de Pirate, you be de Teef, me send you my grand Armies, and hang you all, Morblu."* In earnest of which, he impotently flourishes a gibbet. Garrick wrote some special verses for these prints: but, though they are livelier than those of Chancellor Hoadly to *A Harlot's Progress*, their patriotic note is more conspicuous than their poetical quality.

The print called *The Bench* (September 4, 1758) requires no lengthy notice. It exhibits the inside of the Court of Common Pleas, and is said to contain portraits of the Honourable William Noel, Sir Edward Clive, Lord Chief Justice Willes, and the Honourable Mr. Justice (afterwards Earl) Bathurst. It was designed to show the difference between "Character," "Caricatura," and "Outré." Another print, dated November 5, 1759, exhibits the old Cock Pit on the south side of St. James's Park with all the "spirit of

* "Monsieur Rouillé very lately wrote to Mr. Fox, by the way of Monsieur Bonac in Holland, to say his master ordered the accompanying Mémoire to be transmitted to his Britannic Majesty in person; it is addressed to nobody, but after professing great disposition to peace, and complaining in harsh terms of our *brigandages* and *pirateries*, it says, that if we will restore their ships, goods, &c., they shall *then* be ready to treat" (Walpole to Mann, January, 25, 1756). Cf. also Chesterfield to Dayrolles, January 23: "We are here in daily expectation of a formal declaration of war from France, as it seems to be the natural consequence of the memorial sent by Monsieur Rouillé to Mr. Fox through Holland."



THE LADY'S LAST STAKE
From the Original Painting

anarchy and confusion" which, according to Dr. Martin Sherlock,* characterised the pastime of which it was the theatre. Jockeys and cock-breeders, sweeps and Quakers, English Dukes and French Marquises, blind men and deaf men—are absorbed in this exciting sport. A defaulter, whose shadow only is seen, has, in compliance with cockpit law, been drawn up to the ceiling in a basket, whence he fruitlessly tenders his watch to satisfy his creditors.† This is one of the best of Hogarth's later prints.

On June 6, 1757, Hogarth was appointed Serjeant Painter of all his Majesty's Works, "as well belonging to his Royal Palaces or houses as to his great Wardrobe or otherwise." He succeeded his brother-in-law, the John Thornhill of the "Five Days' Tour;" and from an autograph note in the Forster Collection, entered upon his duties on July 16. This appointment was renewed by George III. The salary by the warrant was £10 per annum, payable quarterly; but there were certain "fees, liveries, profits, commodities and advantages" which made it rather more. In one of the memoranda printed by John Ireland, Hogarth says that it "might not have exceeded one hundred a year to me for trouble and attendance; but, by two portraits, at more than eighty pounds each, the last occasioned by his present Majesty's accession [*i.e.*, the accession of George III.], and some other things, it has for these last five years been, one way or other, worth two hundred pounds *per ann.*"‡

Although in 1757 he had, in a fit of vexation, announced that he should in future "employ the rest of his time in portrait painting, § he appears about 1759-60 to have rather

* "Hogarth Illustrated," 1791, ii, 399.

† Cf. "Another Occasional Letter from Mr. Cibber to Mr. Pope, 1744" "Who knows, then, but the second Thought of thy Readers may humorously mount thee into it [*i.e.*, the throne of the Laureate]; as the merry Mob, at a Cock-match hoist up a Cheat into the Basket, for having lost a Bet he was not able to pay" (p. 49). The old Cockpit, taken down in 1816, stood at some steps leading from Birdcage Walk into Dartmouth Street, near the top of Queen Street, Westminster. There is a print of it with figures by T. Rowlandson, in Ackermann's "Microcosm of London," 1808, No. 18.

‡ "Hogarth Illustrated," iii. 141-2.

§ This is confirmed by John Hoadly's letter to Warton, April 21, 1757: "Hogarth has got again into Portraits, and has his hands full of business, and at an high price" ("Genuine Works," 1808, i, 212).

inconsistently “determined to quit the pencil for the graver.” “In this humble walk”—he says—“I had one advantage; the perpetual fluctuations in the manners of the times enabled me to introduce new characters, which being drawn from the passing day, had a chance of more originality, and less insipidity, than those which are repeated again and again, and again, from old stories. Added to this, the prints which I had previously engraved were now become a voluminous work, and circulated not only through England, but over Europe. These being secured to me by an Act which I had previously got passed,* were a kind of an estate; and as they wore, I could repair and re-touch them; so that in some particulars they became better than when first engraved.

“While I was making arrangements to confine myself entirely to my graver, an amiable nobleman (Lord Charlemont) requested that before I bade a final adieu to the pencil, I would paint him one picture. The subject to be my own choice, and the reward,—whatever I demanded. The story I pitched upon, was a young and virtuous married lady, who, by playing at cards with an officer, loses her money, watch and jewels; the moment when he offers them back in return for her honour, and she is wavering at his suit, was my point of time.” †

The picture thus indicated is that known indifferently as the *Lady's Last Stake*; or, *Picquet*; or, *Virtue in Danger*. In 1825 it was engraved by Cheesman. Lord Charlemont, who paid the painter £100, was greatly delighted with it; and John Ireland has printed a couple of letters on the subject which show this nobleman in a very favourable light. ‡ To Hogarth's description of the design, it is only necessary to add that Miss Hester Lynch Salusbury (better known as Mrs. Thrale or Mrs. Piozzi) was wont to allege that she sat for the portrait of the heroine. §

* See *ante*, p. 40.

† “Hogarth Illustrated,” iii. 196–8. It is just possible that this subject was suggested by an anecdote in a paper by Edward Moore (No. 154 of *The World* for December 11, 1755). Hogarth's first title is, however, identical with that of a comedy by Colley Cibber.

‡ “Hogarth Illustrated,” iii. 198–200. See also the Charlemont Papers in the Appendix (Part x.) to the Twelfth Report of the Historical Manuscripts Commission, 1891, for some further letters on this subject.

§ For this reason, the *Lady's Last Stake* was engraved by H. Adlard, at



SIGISMUNDA

From the Original Painting

During the process of painting, the *Lady's Last Stake* had found other admirers; and by one of these, Sir Richard (afterwards Lord) Grosvenor, Hogarth was pressed to undertake a second picture "upon the same terms." He selected Dryden's (or rather Boccaccio's) "*Sigismunda*," weeping over the heart of her murdered lover Guiscardo—the choice of subject having apparently been determined by the large price given for a composition on the same theme, ascribed to Correggio, but really by Francesco Furini, which had been sold in 1758 with Sir Luke Schaub's collection, realising £400. Hogarth valued his picture at the same rate. He took immense pains with it, touching and retouching it repeatedly in obedience to the suggestions of his friends. By the time it was finished, Sir Richard had either—as the painter surmises—got into the hands of the picture-dealers, or—perhaps expecting something of a different kind—had repented of his commission. At all events he took advantage of the artist's conventional offer to release him from his bargain, and rather meanly withdrew from it upon the specious ground that "the constantly having it [the picture] before one's eyes, would be too often occasioning melancholy ideas to arise in one's mind." *

Lord Macaulay's suggestion, for vol. ii. of Mr. Abraham Hayward's edition of Mrs. Piozzi's "*Autobiography*," &c., 1861. At the Grosvenor Gallery exhibition of 1888 it was exhibited as No. 31 with Sir Joshua's portrait (No. 163) of Mrs. Thrale and her daughter "Queenie," afterwards Viscountess Keith; and it must be confessed that the resemblance was by no means obvious. Nor is Mrs. Piozzi's own account of the circumstances, as embodied in a letter to Sir James Fellowes, of October 30, 1815 (when she was seventy-four), free from inconsistencies. "The next time we went to Leicester Fields (she says), Mr. Hogarth was painting, and bid me sit to him; 'And now look here,' said he, 'I am doing this for you. You are not fourteen years old yet, I think, but you will be twenty-four, and this portrait will then be like you. 'Tis the lady's last stake; see how she hesitates between her money and her honour. Take you care; I see an ardour for play in your eyes and in your heart; don't indulge it. I shall give you this picture as a warning, because I love you now, you are so good a girl.'" If, as is believed, Mrs. Piozzi was born in January 1741, N.S., she must have been eighteen, not fourteen, when the picture was painted in 1759. And Hogarth could hardly promise her a work he was painting on commission. Moreover, she told an entirely different story to a correspondent of the *Gentleman's Magazine*, in which she affirmed that Hogarth made a sketch of her one evening in the house of an uncle. It is impossible to decide how much truth there is in the tradition.

* "*Genuine Works*," 1808, i. 334. Hogarth relieved his excusable irritation by humorously paraphrasing Sir Richard's excuse in some verses addressed to Dr. Hay, and "turned," he says, "into English by my friend Whitehead," *i.e.*, Paul Whitehead, the author of "*Manners*" and the

Sigismunda, therefore, greatly to the artist's mortification, was left upon his hands. This unfortunate transaction of course gave rise to much contemporary criticism, sadly envenomed by party-feeling and professional antagonism. One result was that, not being sold to Sir Richard Grosvenor, it was not sold to any one else. At Hogarth's death it passed into the possession of his widow (who is said to have served as her husband's model *) with an injunction that she was not to part with it during her lifetime for less than £500. When she died, in 1789, it became the property of Messrs. Boydell, who bought it at her sale for 56 guineas. At that time it had not been engraved, although Hogarth had made several fruitless attempts to secure an adequate interpreter, and had even issued as a subscription ticket the little plate of *Time Smoking a Picture*, 1761. In 1793 it was reproduced in mezzotint by Robert Dunkarton, and subsequently, in 1795, by Bartolozzi's pupil, Benjamin Smith.

At the present day there is no doubt that *Sigismunda* was not fairly treated in the painter's lifetime. The mob of "P. W." of "*Time Smoking a Picture*" (Fitzgerald's "Garrick," 1868, i. 249). Here are the particular lines in question :

"Nay; 'tis so moving, that the Knight
Can't bear the figure in his sight;
And who would tears so dearly buy,
As give four hundred pounds to cry?
I own, he chose the prudent part,
Rather to break his word than heart;
And yet, methinks, 'tis ticklish dealing,
With one so delicate—in feeling."

There are two versions of this poem, one of forty-two lines which appears in Nichols's "*Anecdotes*" of 1781-5, and a longer one of seventy-three, which—without explanation—is substituted for it in the "*Genuine Works*" of 1808, i. 322. This second version is reproduced in J. B. Nichols's "*Anecdotes*" of 1833, p. 281. Hogarth also found a partisan in Churchill's friend, Robert Lloyd, who addressed to him in the *St. James's Chronicle* for July 8, 1761, a mediocre fable in verse entitled "Genius, Envy, and Time" ("*Works*," 1774, i. 47).

* John Ireland says ("*Hogarth Illustrated*," 1791, i. xciii.) that she was at the time "weeping over the *corsc* of her mother"; and a certain confirmation of this statement was supplied by a little housemaid at Chiswick, who, as Mrs. Chappell, of Great Smith Street, Westminster, survived far into the nineteenth century, and was accustomed to assert that a sketch made by Hogarth of her mistress in her grief was subsequently elaborated into *Sigismunda*. This may be so, but *Sigismunda*, by the painter's own account, was painted in 1759, and Lady Thornhill died November 12, 1757, aged 84. Mrs. Chappell also declared that, after Churchill's verses (p. 135), Hogarth never smiled again ("*Memorials of Hogarth*" [by Edward Draper], *Pictorial World*, 26th September, 1874).



FRONTISPIECE TO ARTISTS' CATALOGUE

From Grignion's Engraving

dealers heaped it with obloquy, and the caricaturists rejoiced in a new opportunity for vilifying the unpopular author of the “Analysis.” Then Mr. Horace Walpole, summing up in his “Anecdotes of Painting,” declared that it was “no more like Sigismunda than he to Hercules”—and it may be cheerfully conceded that there was not the faintest resemblance between Mr. Walpole and Alcmena’s son. Worse than this, he wrote of it in terms which were, if not absolutely untrue, at least exaggerated and unjustifiable;* and the common cry of critics followed the example of the illustrious *virtuoso* of Strawberry Hill. But those who care to form an opinion of their own, and who, as Hogarth recommends,

“To Nature and them Selves appeal,
Nor learn of others, what to feel,”

can decide the point on visiting the National Gallery, where, by bequest of the late Mr. James Hughes Anderdon, this much abused picture has found that final resting-place at which, “beyond *all auctions*, there is peace.” They may not be inclined to rank it with Correggio, as its designer intended; but they will probably admit that it is finely coloured, sound in painting, and full of technical skill. Considering that the attempt was made in a direction so foreign to the peculiarly individual cast of the artist’s talent, it is wonderful that he succeeded so well. Nevertheless, since the enterprise was achieved with such scant profit to his peace and reputation, it is permissible to regret that he ever engaged in it.

Both *Sigismunda* and the *Lady’s Last Stake*, together with the *Election Entertainment*, the *Gate of Calais*, and three

* Walpole’s extravagant words are an exemplification of the coarseness which sometimes overtakes refined persons who attempt to be forcible against nature. “Not to mention the wretchedness of the colouring” (he says), “it was the representation of a maudlin strumpet just turned out of keeping, and, with eyes red with rage and usquebaugh, tearing off the ornaments her keeper had given her.” There is no tearing off of ornaments in the picture; but as regards a further statement, namely that Sigismunda’s fingers were stained with blood, it would seem that this was at one time correct (Nichols’s “Anecdotes,” 1782, p. 62). At all events, in a very clever letter written by Walpole to George Montagu (May 5, 1761), describing a recent interview with the painter, he speaks of *Sigismunda* as being then in the room. “She has her father’s picture in a bracelet on her arm, and her fingers are bloody with the heart.” The evidence of a letter written almost immediately after the interview must be regarded as practically conclusive. It has, however, been suggested that, for technical reasons, the fingers may at one time have been red-tipped.

portraits, were shown at "Spring-Garden" in May 1761 by the "Society of Artists of *Great-Britain*." For the catalogue of this exhibition—whose story is too lengthy to tell in this place, and may, moreover, be read in most histories of the Royal Academy—Hogarth executed a frontispiece and "tail-piece," both engraved by Charles Grignion. The former represents Britannia watering the three saplings of "Painting," "Sculpture," and "Architecture" from a fountain surmounted by a bust of George III., "emblematical of the confident hope entertained that native talent in art would be cherished by royal patronage."* "*Et spes & ratio Studiorum in Cæsare tantum*" is its Juvenalian motto. The tail-piece, directed at wealthy collectors, displays an admirable figure of a travelled monkey with a magnifying-glass, watering the stumps of three dead trees in pots labelled "Exoticks." These plates made the catalogue, which also contained an allegorical head-piece by Samuel Wale, very popular, and no fewer than thirteen thousand copies were sold.

* Pye, "Patronage of British Art," 1845, 101.



W. Hogarth sculpsit. C. Grignion del.

TAILPIECE TO ARTISTS' CATALOGUE

CHAPTER VIII

WILKES AND CHURCHILL—DEATH—CONCLUSION

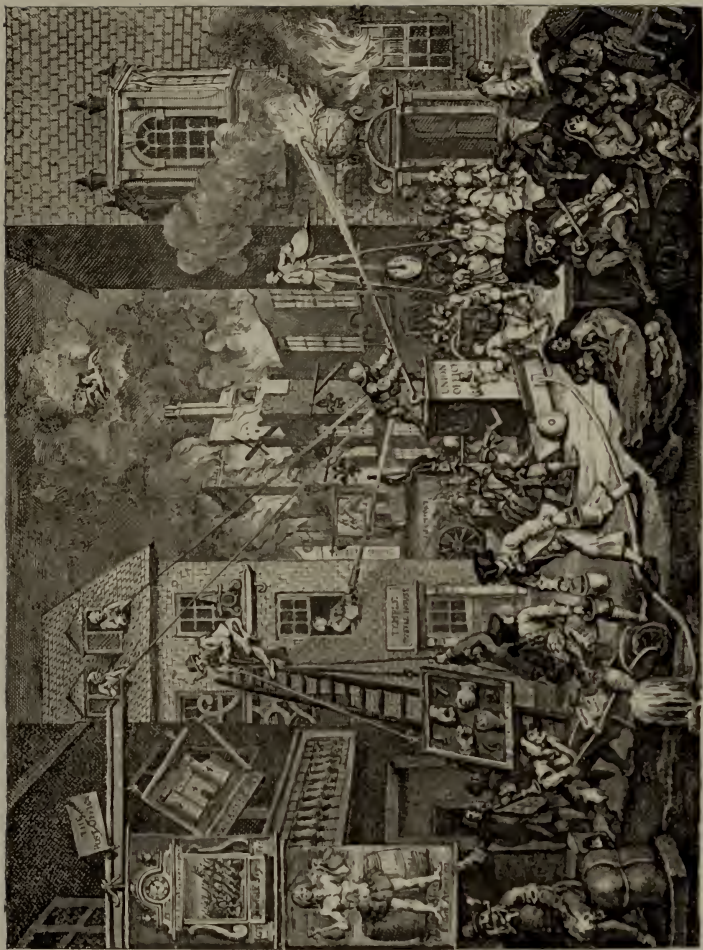
ONE of the exhibitors at the "Great Room in *Spring-Garden*" was Louis-François Roubillac the sculptor, who not only contributed a pair of busts, but a "portrait in oil," described as "his first attempt." Apparently it was also his last, for on January 11, 1762, he died; and among those who attended his burial, four days later, "in St. Martin's Church-Yard, under the window of the Bell Bagnio," was Hogarth, who must often have met him at Old Slaughter's Coffee-house in the Lane. In the following March, Hogarth issued the plate known as *Credulity, Superstition, and Fanaticism: A Medley*. It was an adaptation, or—to speak more precisely—a modification, of a previous print entitled *Enthusiasm Delineated*, of which only two impressions exist.* *Credulity, Superstition, and Fanaticism* is, in fact, simply *Enthusiasm Delineated* re-engraved upon the same copper, but with alterations so numerous as to make it an almost entirely new design. As this is the design which Hogarth chose to publish to the world, it is with this alone that we have to do. But it is seldom unprofitable to trace the process of invention in an artist's mind; and therefore, following the majority of our predecessors, we shall begin by briefly describing *Enthusiasm Delineated*. The artist intended, he says, to give in this work "a lineal representation of the strange effects of literal and low conceptions of Sacred Beings, as also of the

* Both originally belonged to John Ireland ("Hogarth Illustrated," iii. 249). One is in the British Museum Print Room: the other, after being long in the possession of Mr. W. Benoni White, Printseller, of 14 Brownlow Street, Holborn, ultimately came, with the Joly collection, into the hands of its present owner, Mr. Fairfax Murray. The margins, in each case, are covered with Hogarth notes.

Idolatrous tendency of Pictures in Churches and Prints in Religious Books, etc." Accordingly, from a pulpit decorated with dangling puppets representing Biblical characters, an energetic elocutionist (who, by the scale of vociferation at his side, has reached "Bull Roar") is shown declaiming to a motley assembly, whose extraordinary proceedings are watched through the window by an astounded Mahometan. Under the preacher's gown is a harlequin suit; under his wig, which flies off in his gesticulation (carrying away its attendant "glory" with it), is the tonsure of a Jesuit. In the pew below, a tiny ghostly personage is collecting the tears of a repentant thief in a bottle. The other occupants of the pew, a hypocritical nobleman and a girl, have apparently thrown over their celestial model. Under the reading-desk, a dog, with "Whitfield" on his collar, howls melodiously to the psalmody of a cherub-flanked clerk above, in whom some have recognised Whitefield himself. A convulsed woman in the corner is said to be intended for Mother Douglas of the Piazza (Foote's "Mrs. Cole"*) who ended her life in those devotional exercises which Fate and the pillory denied to Mother Needham of *A Harlot's Progress*. There are other details, but they may be better studied in the engraving.

This was Hogarth's "first thought," and his language was unmistakable enough. In the second version, *Credulity, Superstition, and Fanaticism*, most of the chief features of *Enthusiasm Delineated* are altered to suit the changed purpose indicated in the title, and seldom ever strengthened or improved. The apparition of Cæsar, the shade of Sir George Villiers, and Defoe's "Mrs. Veal" take the places of the scriptural puppets round the pulpit. The fervid couple in the pew beneath are metamorphosed into two commonplace personages; and in lieu of the penitent thief we have a pair of figures, to one of whom a diminutive devil is whispering.

* In "The Minor," 1760, which also attacks Whitefield. Methodism, though it was viewed moderately by men like Johnson, had, at the outset, many assailants, who, with Hogarth, saw in it nothing but cant, hypocrisy, and "very ugly enthusiasm." As instances may be cited the "New Bath Guide" of Anstey, 1766, the "Hypocrite" of Bickerstaffe, 1768, Smollett's "Humphry Clinker," 1771, the "Spiritual Quixote" of Graves, 1772, and even Goldsmith's "She Stoops to Conquer," 1773 (see Tony Lumpkin's song of "The Three Pigeons" in Act I.). Cumberland's "Henry," 1795 (with its character of Ezekiel Daw) is almost alone on the other side.



THE TIMES. (PLATE I.)
From Hogarth's Engraving

As instances of credulity, the Bilston nail-spouter and the Godalming rabbit-breeder (Mary Tofts, a notorious impostor in 1726-7) are put instead of Mother Douglas and the sweep, while King James's "Demonology" and Whitefield's "Journal" appear on the hassock formerly occupied by the dog. There are other alterations which it is needless to enumerate. Probably the painter's advisers, fearing—and not without some reason—that his praiseworthy intentions would be misconstrued, recommended him to expunge some of the irreverences of his first design, and this may have given rise to the modification of the whole idea, a modification so substantial as to change what was a compact if hazardous composition into a desultory work which the artist very properly denominated "a Medley"—a work of genius for a lesser man, but scarcely worthy of Hogarth, for all that Walpole professes to regard it as the "most sublime" of his works "for useful and deep satire." The praise would have been more fitly—though still quite inappropriately—applied to *Enthusiasm Delineated*, which the critic does not appear to have seen. With this we may leave the matter.*

We come now to the last notable event in Hogarth's life the publication of the plate called *The Times*, and the quarrel with Wilkes and Churchill. Long before the death of George II., Hogarth is supposed to have enjoyed the favour of Lord Bute. Up to this date he had practically eschewed politics; † but shortly before Bute's accession to the Premiership in 1762 the general stagnation of art, coupled with an unhappy impulse, prompted him to project some "timed thing" in the Ministerial interest. The announcement of his purpose at once brought him into collision with the

* Hartley Coleridge, who is justly severe upon this print, supplies, at the same time, what is in some measure its apology. "His [Hogarth's] aversion to religious pictures, however, often leads him to the brink of profaneness; but, in extenuation, it must be remembered that he lived in a very gross and a very irreligious age" ("Essays and Marginalia," 1851, ii. 237).

† After the publication of *A Rake's Progress*, he had been pressed, says Sir John Hawkins ("Life of Johnson," 1st edit. 1787, p. 500 n.), to design another series against Sir Robert Walpole, to be entitled *The Statesman's Progress*; but he had refused. This must have been the "very lucrative offer," to which Horace Walpole vaguely refers in the "Anecdotes of Painting," "that was made to engage him in a set of prints against the head of a court-party" (Dallaway's ed. 1828, iv., 144).

demagogue John Wilkes, then editor of the opposition *North Briton*, and Wilkes's led-captain, Churchill, the poet, both of whom had previously been his friends.* Wilkes endeavoured to prevent the appearance of the print by threatening reprisals; Hogarth refused to desist; and—to use John Ireland's words—"the black flag was hoisted on both sides." In these circumstances, on September 7, 1762, *The Times* (Plate I.) was published.

The "World" public-house is on fire. Pitt on stilts, as the tyrant Henry VIII., and having, in allusion to his pension, a millstone inscribed with £3000 hanging from his neck, is exciting the flames; while Bute, played upon with syringes by a featureless man (Lord Temple), and a brace of garreteers (Wilkes and Churchill), is directing the hose of an engine worked by Highlanders, soldiers, and sailors. A Grub Street hack, with a barrowful of *Monitors* and *North Britons*, endeavours to cut the supply pipe. The sign of the "Newcastle Inn" is falling down (the Duke had gone out in May); and an incendiary, with a knife in his pocket, is hoisting in its stead the "Patriot Arms"—four fists clenched and opposed. To the right Frederick of Prussia fiddles among his weeping subjects; while to the left a Dutchman, behind whom a fox peeps out of a kennel, sits on a bale watching the proceedings. In the clouds is a dove with an olive branch—which is supposed, by anticipation, to symbolise that accomplished diplomatist, the Duke de Nivernais, who came to this country on September 11, as Ambassador Extraordinary and Plenipotentiary from Louis XV.† There are other allu-

* M. Augustin Filon (*Revue des Deux Mondes*, January 15, 1885) is generously incredulous as to this "friendship" with Wilkes. "*Qu'y avait-il de commun,*" says he, with a fine indignation, "*entre le consciencieux négociant de Leicester-Fields, et Wilkes, le banqueroutier? Entre le dévoué mari de Jane Thornhill et l'homme qui avait essayé de spolier sa femme? Entre l'honnête auteur du Rake's Progress, et l'impur auteur de l'Essay on Woman?*" . . . "*Hogarth et Wilkes se voyaient, cela est clair: on ne prouvera jamais qu'ils fussent amis*" (p. 420). Unfortunately there is plenty of testimony to the contrary, not to mention Hogarth's own among the rest. In his account of this very affair, he says that Wilkes had up to this time been "rather his friend and flatterer" ("*Hogarth Illustrated,*" iii. 221). Humour—like misery—acquaints people with strange company; and we can scarcely censure Hogarth for being captivated by the witty and profligate man of the world who had skill enough to disarm even the hostility of Johnson. (See Boswell's account of the dinner at Dilly's, May 15, 1776.)

† See "Nivernais in England," "*Eighteenth Century Vignettes,*" Second Series, 1894, pp. 100-130.



JOHN WILKES, ESQ.

From Hogarth's Etching

sions, many of them pointed, to contemporary events; but the composition as a whole is laboured, and the central idea is hackneyed.

Wilkes kept his word as to reprisals. On September 25, the seventeenth number of the *North Briton* appeared, containing a violent attack upon Hogarth's character, both as a man and an artist. The alleged decay of his powers, the miscarriage of *Sigismunda*, the patched composition of the "Analysis," were all discussed with unscrupulous malignity by one who had known his domestic life and learned his weaknesses.* There can be little doubt that Hogarth was deeply wounded. "Being," he says, "at that time very weak, and in a kind of slow fever, it could not but seize on a feeling mind."† His assailant believed that he had killed him, and wrote to Lord Temple that Hogarth was dying of a broken heart.

The painter, however, was far from dead, although he appears to have deferred his retaliation until he could make it more directly personal. When, in the May of the following year (1763), Wilkes was brought to Westminster Hall upon his trial for libelling King George III., Hogarth found opportunity to sketch him. Nature had not favoured the patriotic colonel of the Buckinghamshire militia, and it has been gravely argued that this squinting semblance of him was—like the sketch of Lord Lovat—only intended as a portrait. But Hogarth's reference in it to the attack upon himself (see *North Briton*, No. 17, on the table), and the inscription

* The following may be cited from Wilkes's diatribe. Speaking of Hogarth's desertion of "*his own peculiar walk*," he goes on: "I need only make my appeal to any one of his historical or portrait pieces, which are now considered as almost beneath all criticism. The favourite *Sigismunda*, the labour of so many years [this was untrue], the boasted effort of his art, was not human; and if the figure had any resemblance of any thing ever on earth, or had any pretence to meaning or expression, it was what he had seen, or perhaps made, in real life, his own wife in an agony of passion, but of what passion no connoisseur could guess" [*Cf.* note to Ch. VII., p. 126]. Mr. H. P. Standly long possessed a touching instance of the effect upon Hogarth of this vindictive attack. It was a worn copy of the *North Briton* for May 21, 1763 (see "Bibliography"), concerning which [Samuel] Ireland had written: "This paper was given to me by Mrs. Hogarth, Aug. 1782, and is the identical *North Briton* purchased by Hogarth, and carried in his pocket many days to show his friends" (Catalogue, 1845, p. 84). From Mr. Standly it passed to Dr. J. R. Joly of Dublin, whose collection was dispersed in February 1892.

† "Hogarth Illustrated," iii. 222.

under the subsequent plate of Churchill, show clearly that he intended also to exhibit the worthless character of the man through his features. If this really resembles Wilkes (and Wilkes himself allowed it did *) he must have carried in his face a confirmation of some of the worst vices with which he is credited.

It would have been well for Hogarth if the matter could have ended here. But Churchill, who, as appears from a letter to Garrick, printed by John Forster, † had, ever since the appearance of *The Times*, been planning an "Epistle to William Hogarth," now published *his* contribution to the quarrel. It was a slashing and savage performance, unequal, like most of the writer's work, and, seeing that it fell heaviest upon Hogarth's advanced years and failing powers, wholly unworthy of Churchill's vigorous yet not often unmanly pen. It contains, nevertheless, a well-known tribute to Hogarth's genius which has outlived its hostile invective :

"In walks of Humor, in that cast of Style,
Which, probing to the quick, yet makes us smile ;
In Comedy, thy nat'ral road to fame,
Nor let me call it by a meaner name,
Where a beginning, middle, and an end
Are aptly joined ; where parts on parts depend,
Each made for each, as bodies for their soul,
So as to form one true and perfect whole,
Where a plain story to the eye is told,
Which we conceive the moment we behold,
HOGARTH unrivall'd stands, and shall engage
Unrivall'd praise to the most distant age."

To Churchill's "Epistle" of July 2, Hogarth rejoined, on

* "Mr. *Wilkes*" (says Nichols, "Biographical Anecdotes," 1782, pp. 305-6), "with his usual good humour, has been heard to observe, 'that he is every day growing more and more like his portrait by *Hogarth*.'"

† "Essays," 1858, ii. 263 n. Looking to the letter from Garrick to Churchill quoted at p. 92, the actor's fidgety curiosity about the poet's onslaught is a little unexpected, though perhaps not uncharacteristic. "Pray let me know"—he writes to Colman from Chatsworth—"how the town speaks of our friend Churchill's 'Epistle.' It is the most bloody performance that has been published in my time. I am very desirous to know the opinion of people, for I am really much, very much hurt at it. His description of his age and infirmities is surely too shocking and barbarous. Is Hogarth really ill, or does he meditate revenge? Every article of news about these matters will be most agreeable to me. Pray, write me a heap of stuff, for I cannot be easy till I know all about Churchill and Hogarth" [to both of whom he sends his love] (p. 265).

August 1 following,* by a print entitled *The Bruiser, C. Churchill (once the Rev.^d!) in the Character of a Russian Hercules, Regaling himself after having Kill'd the Monster Caricatura, that so Sorely Gall'd his Virtuous friend, the Heaven born Wilkes*. The poet appears as a bear, with torn bands and ruffles, hugging a club, the knots of which are inscribed "Lye 1, Lye 2," &c., and "regaling himself" with a quart pot of his "favourite fluid"—British Burgundy. The portrait is propped on Massinger's "New Way to Pay Old Debts," and "A list of the Subscribers to the 'North Britons.'" To intimate the indigence of those who wrote these latter, the pile is crowned by such a padlocked begging-box as was used for poor prisoners in the Fleet.

To a subsequent issue of the print the painter added a tablet, on which he is represented with a whip, teaching Wilkes (a monkey) and Churchill (a bear) to dance while Temple fiddles. Pitt, flanked by Gog and Magog (his City supporters), and having the millstone of *The Times* (Plate I.) suspended above his head by a string, fires a mortar at the dove of peace, but the ball drops short. "The pleasure, and pecuniary advantage"—says Hogarth stoutly—"which I derived from these two engravings [of Wilkes and Churchill], together with occasionally riding on horseback, restored me to as much health as can be expected at my time of life." †

"Thus" (and here conclude the autobiographical notes so often cited in these pages) "have I gone through the principal circumstances of a life which, till lately, passed pretty much to my own satisfaction, and, I hope, in no respect injurious[ly] to any other man. This I can safely assert, I have invariably endeavoured to make those about me toler-

* His promptness is the more remarkable because he must (if the following be not a *canard*) have lain seriously ill when Churchill's satire appeared. "We hear that Mr. Hogarth is much indisposed with a Paralytic Disorder, at his House in Leicester-Fields" (*St. James's Chronicle*, July 2-5, 1763).

† "Hogarth Illustrated," iii, 224. The original pen-and-ink sketch of Wilkes, and a little blue memorandum book containing, among other things, a rough pencil drawing of a bear for the *Bruiser* are now in the possession of the family of the late Frederick Locker Lampson. The book once belonged to John Ireland, at whose death in November 1808, it passed to other hands, being afterwards owned by George Baker (Dibdin's "Quisquilus") and H. P. Standly. The sketch of Wilkes came from the Wellesley Collection, and was exhibited by Mr. Locker Lampson in 1889 at the Institute of Painters in Water Colours ("English Humourists in Art").



A VIEW OF CHISWICK CHURCH
From an Old Print

ably happy, and my greatest enemy cannot say I ever did an intentional injury; though, without ostentation, I could produce many instances of men that have been essentially benefited by me. What may follow, God knows.

FINIS." *

There is not much more to tell of Hogarth's life. A print entitled *The Times* (Plate II.) was prepared in 1762; but its publication was abandoned for unknown reasons. It appeared (unfinished) in 1790 after Mrs. Hogarth's death, when the Boydells issued it. By that time its allusions had grown obscure, and no good end would now be served by describing in this place a composition which enters into the list of Hogarth's works merely as a curiosity.† In the same year (1762) he produced a portrait of his friend Dr. Morell; and also that pen-and-ink sketch from memory which, with the exception of a miniature copied in Nichols's "Literary Anecdotes of the Eighteenth Century," and the doubtful portrait included (1891) in the Guelph Exhibition, is all that we possess in the way of a likeness of Henry Fielding. These, with the frontispiece to the Rev. John Clubbe's "Physi-

* "Hogarth Illustrated," iii. 224-5. Into Ireland's reprint of these notes he incorporated sundry documents which Hogarth had drawn up as a Supplement to the "Analysis," and which are described as "comprising a succinct history of the Arts in his own time, his account of the institution of the Royal Academy, etc." Some of these are in the MSS. department of the British Museum; and the following characteristic dedication, which the author intended to prefix to the whole, was included amongst the autographs lent to the Guelph Exhibition (1891) by the late Alfred Morrison:—

"The no Dedication.

"Not Dedicated to any Prince in Christendom for fear it might be thought an Idle piece of Arrogance.

"Not Dedicated to any man of quality for fear it might be thought too assuming.

"Not Dedicated to any learned body of Men, as either of the Universities or the Royal Society, for fear it might be thought an uncommon piece of Vanity.

"Not Dedicated to any one particular Friend for fear of offending another.

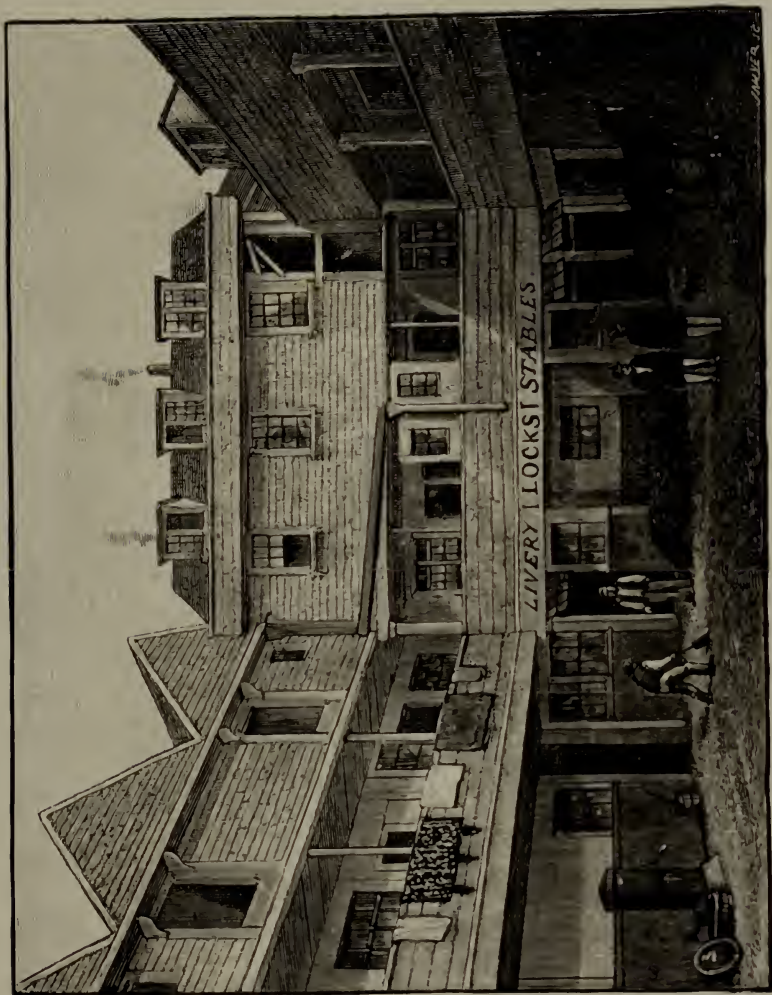
"Therefore Dedicated to nobody.

"But if for once we may suppose Nobody to be every body, as Every body is often Said to be nobody, then is this work Dedicated to everybody.

"by their most humble

"and devoted W : Hogarth."

† See "Catalogue of Prints," for some further particulars.



THE NAG'S HEAD YARD
From the Water Colour by Shepherd

ognomy," entitled the *Weighing House* (1763), bring us to the print of *Finis; or, the Bathos*.

A few months before he died, Hogarth set himself to prepare a "Tail Piece" to his works, then numerous enough to form a bulky volume. With a presentiment that his life was nearing its close, he informed his friends that he had chosen for his subject the *End of all Things*; and, true to his creed, his last effort (to which, in imitation of the Pope-cum-Arbuthnot "Art of Sinking in Poetry," he gave the title of *The Bathos, or Manner of Sinking in Sublime Paintings*), is a blow at his sworn foes, the old masters, whose occasional supposed pettinesses and incongruities he ridicules in this jumbled assemblage of fag-ends. Supported by the fragment of a column, Time, *moriturus*, with shattered scythe and glass, exhales the final puff from his pipe, which breaks as it droops in his nerveless hand. By the will at his side he has devised his worldly goods to Chaos, his "sole Executor," and the Fates are witness. Nature is bankrupt; Apollo lies dead in his chariot; the sign of the "World's End" is falling, the ship founders, the trees are withered, and the moon is dark. A play-book open at *Excunt omnes*; an empty money-bag; a shoemaker's last and a cobbler's end; the remnant of a crown; a halter and a stringless bow; a cracked bell and a broken bottle; a broom-stump and a gunstock without a barrel—litter the foreground. *The Times* (Plate I.), the cause of so much heart-burning, crackles and parches in the flame of a candle, and the painter's palette has done its work.

Beneath this print to left and right are two symbolic figures in medallions. One represents the "conic Form" under which Venus was worshipped at Paphos; the other the cone and "line of Beauty" from the "Analysis" (Plate I., Fig. 26). The identity of these two figures, we learn from an inscription, "did not occur to the author till two or three years after the publication of the 'Analysis' in 1754[3]." It must have been about this time that he made use of the former for the crest, of which we possess the sketch, designed by him for Charles Catton the coach-painter; * and, if we may infer that

* The crest in question was engraved by Richard Livesay in April, 1782. It consists of a scroll-work design inclosing the word *Cyprus*, and surmounted

he then first set up his carriage, it is clear that he could not have done so much before 1756 or 1757.

The Bathos was Hogarth's last published work. During the few months of life that remained to him he continued, with some assistance, to re-touch and repair his plates, at one of which, *The Bench*, he was working on the day before his death. On October 25, 1764, he was conveyed from his house at Chiswick to Leicester Fields, very weak, but remarkably cheerful, and (says Nichols) "receiving an agreeable letter from the *American* Dr. *Franklin*, drew up a rough draft of an answer to it; but going to bed he was seized with a vomiting, upon which he rung his bell with such violence that he broke it, and expired about two hours afterwards in the arms of Mrs. *Mary Lewis*, who was called up on his being taken suddenly ill."* He was buried in Chiswick Churchyard, where a monument was erected to him by his friends in 1771, on one side of which, under a design representing a mask, laurel wreath, maul-stick, palette, pencils, and a book inscribed "Analysis of Beauty," is an epitaph by Garrick, of which the following is an accurate copy :

"Farewel, great painter of Mankind !
Who reach'd the noblest point of Art,
Whose *pictur'd* *Morals* † charm the Mind,
And through the Eye correct the Heart.

by the Cyprian cone. Beneath, on a ribbon, is the word *Variety*. A lengthy account of it by the late William Bates, of Birmingham, will be found in *Notes and Queries* for February 22, 1879. It may be added that from an entry in the little blue memorandum book referred to on p. 136 n., it would appear that, in January 1763, Hogarth's stables were in the yard of the Old Nag's Head in Orange Street, Leicester Fields, the site of which is now occupied by the publishing offices of Messrs. Macmillan. In the Crace Collection at the British Museum, there is a water-colour drawing by Shepherd of this ancient and wooden-galleried inn-yard, a copy of which was given in the *English Illustrated Magazine* for August 1886. There is also at Bethnal Green a sketch in black and white by Mr. Philip Norman, F.S.A. ("Annotated Catalogue of Drawings of Old London," 1900, p. 37 (No. 72).

* Nichols's "Anecdotes," 1782, p. 84. It is noticeable that Churchill, who, the month before, had heartlessly written of his adversary in "Independence" as already dead—

("HOGARTH would draw him (Envy must allow)
E'en to the life, was HOGARTH living now")—

only survived him nine days. Horace Walpole devoted to the painter the *inane munus* of precisely three words—"Hogarth is dead, and Mrs. Spence, who lived with the Duchess of Newcastle."—*Letter to Lord Hertford*, November 3, 1764.

† See *ante*, p. 86.



HOGARTH'S TOMB IN CHISWICK CHURCHYARD

“ If *Genius* fire thee, Reader, stay :
 If *Nature* touch thee, drop a Tear ;
 If neither move thee, turn away,
 For HOGARTH'S honour'd dust lies here.”

From a passage in Mrs. Piozzi's “ Anecdotes ” it has been supposed that the well-known but generally misquoted quatrain by Johnson—

“ The Hand of Art here torpid lies
 That traced the essential form of Grace :
 Here Death has closed the curious eyes
 That saw the manners in the face ”—

was also an attempt at an epitaph by the “ great Cham of Literature ” which was rejected in favour of Garrick's. But it is clear from a letter from Johnson to Garrick, dated December 12, 1771,* that Johnson's lines were only a suggested emendation of the first form of the verses submitted to him by Garrick for criticism.

By Hogarth's will, which was dated August 16, 1764, he left all his property to his wife. It seems to have consisted principally of his “ engraved copper-plates ; ” and it was moreover chargeable with an annuity of £80 to his surviving sister Ann (who died in August 1771), and besides minor legacies, with one of £100 to the afore-mentioned Mary Lewis. His estate, however, included the house at Chiswick,† for we find Mrs. Hogarth subsequently bequeathing “ all that my copyhold estate, lying and being at Chiswick, in the county of Middlesex, ” to her “ cousin, Mary Lewis.” Mrs. Hogarth appears to have continued to rent the “ Golden Head ” after her husband's death, since in Nichols's editions of 1781, 1782, and 1785, he speaks of the same Mary Lewis

* Birkbeck Hill's “ Letters of Samuel Johnson, ” 1892, i. 187.

† According to Cary's “ Memoir, ” 1847, this house was at one time the residence of Sir James Thornhill, who died in 1734. As, at a later date, it belonged to Cary himself, the statement has generally been accepted ; and it is of course not impossible that Thornhill may have rented it temporarily. But reference to the Court Roll of the Prebendal Manor of Chiswick shows that one George Andrew Ruperty, Clerk, was “ admitted ” copyholder as far back as July 15, 1721, and that he held the premises until, on September 13, 1749, “ Wm. Hogarth of Leicester Fields in the parish of St. Martin in the Fields ” was admitted in his stead. At Hogarth's death the house passed to his widow (January 16, 1765), and then to Mary Lewis, as stated in the text (April 20, 1791). Nichols says that Hogarth lived there every year during the greatest part of the summer season (“ Anecdotes, ” 1781, p. 31).

as continuing to dispose of the prints "at Mrs. Hogarth's house in *Leicester-square*."* Mrs. Hogarth certainly let lodgings there, for Richard Livesay, the portrait-painter and engraver, was one of her tenants in 1781-2; Thomas Cheesman of the *Lady's Last Stake* was another; and the late Dutton Cook, in a pleasant paper in *Once a Week* for December 29, 1860, gave an account of yet a third inmate who, in 1772, exhibited from this address—the strange enthusiast in Ossian and friend of Fuseli, Alexander Runciman. It is probable that in her last years Mrs. Hogarth lived principally at the then "simple and primitive village" of Chiswick, where Sir Richard Phillips saw her in his boyhood, and long afterwards drew a picture of the stately old lady sailing majestically up the aisle of the parish church, with her silk sacque, raised head-dress, black calash, laced ruffles, and crutched cane, accompanied by a relative (Mary Lewis), and preceded by her grey-haired servant Samuel, who, after wheeling his mistress to the building in her Bath-chair, carried in the prayer-books and shut the pew-door.† In these days, though her dignity remained, her means must have considerably fallen off. Notwithstanding that, by a special clause of 7 Geo. III., cap. 38, the copyright in her husband's prints had been secured to her personally for twenty years, their sale had gradually declined; and she was glad to accept a pension of £40 from the Royal Academy. When she died, November 13, 1789, being then eighty years of age,‡ she left

* Having regard to the large sums paid by collectors for Hogarth trifles, it may be interesting to note the prices at which the prints were sold to the artist's contemporaries. From a list given by John Nichols, in the "Anecdotes" of 1781, it appears that *A Rake's Progress* could be bought for £2 2s. This was the highest amount, *Marriage A-la-Mode* being £1 11s. 6d., *A Harlot's Progress* £1 1s., the *Apprentices* 12s., and the *March to Finchley* 10s. 6d. The rest varied from 7s. 6d. to 1s., and the entire collection was to be obtained bound up for Thirteen Guineas. It may be added that the MS. of the advertisement containing the certificate of Bartolozzi, Woollett and Ryland as to the condition of the plates, which Mrs. Hogarth inserted in the *Daily Advertiser* for January 27, 1783, is in the possession of Mr. Fairfax Murray (see Nichols's "Biographical Anecdotes," 1785, p. xvii.).

† "Morning's Walk from London to Kew," 1817, p. 213. By an oversight the writer puts Richardson for Mary Lewis.

‡ In the British Museum Print Room is a lock of Mrs. Hogarth's hair, formerly in the Baker (Catalogue, p. 55) and Standly (Catalogue, p. 103) collections. It was inclosed by the late Colonel Francis Grant and the present writer in a crystal locket, to which the Museum authorities have added a red morocco case.



HOGARTH'S HOUSE AT CHISWICK

all she had to Mary Lewis, who, in consideration of a life annuity of £250, transferred her rights in the engraved "coppers" to Alderman Boydell. The Chiswick house reverted at Mary Lewis's death (March 20, 1808) to one Richard Loveday, a surgeon of Hammersmith, named by Mrs. Hogarth in her will.* From 1814 to 1826 it was inhabited, though not continuously, by Charles Lamb's friend, the Rev. Henry Francis Cary, M.A., the translator of Dante, who for some time held the curacy and afternoon lectureship of Chiswick.† A later resident was Mr. N. T. (or "Brayvo") Hicks, a once well-known transpontine actor, not—as those affirmed who had seen him in Nat. Lee's "Alexander the Great"—without gifts for better things. For many years subsequently the house was occupied by a very humble tenantry, and became much dilapidated. Little remained to remind one of the well ordered garden, which, in Mary Lewis's time, was "laid out in a good style," and filled with old-fashioned flower-beds. Of its five large trees, including a hawthorn, the favoured haunt of the nightingale, nothing survived but an ancient mulberry, once braced and girdled by Hogarth's fostering care;‡ but the tombs of Pompey the Dog and Dick the Bullfinch—the latter said to have been scratched with a nail by the artist himself—disappeared; and it was no longer possible to trace the site of the filbert avenue where he was wont to play at nine-pins. So things continued until 1891, when the house passed to Mr. Alfred Dawson (son of Henry Dawson the landscape painter), by whom it was religiously restored. In March 1901 it was again in the market. To save it from demolition, it was bought in January 1902 by Lieut.-Col. Robert W. Shipway, V.D., of Grove House, Chiswick, by whom it was once more renovated

* Loveday died in 1814. He was admitted copyholder April 2, 1810. His widow surrendered the house to Cary.

† According to the Court Roll, Cary held the copyhold from May 1814 to December 17, 1833, but he ceased to live at Chiswick when he removed to the British Museum in November 1826. It is sometimes stated that he is buried in Chiswick Churchyard. This is an error. He was buried in 1884, in Poets' Corner, Westminster Abbey (Phillimore and Whitear's "Chiswick," 1897, p. 172).

‡ This still drags on an amputated existence, and in good seasons continues to produce the fruit which, of yore, was the occasion of an annual festival to the village children. See "Bibliography," under Leslie and Taylor's "Reynolds."

and definitely "preserved to the nation." The spot is well worth a pilgrimage; and those Londoners who, for an afternoon, care to shake

"to all the liberal air,
The dust and din and steam of town,"

may do worse than spend their time in visiting the narrow red-brick Georgian villa, with the overhanging wooden bay-window, in Hogarth Lane, and the tea-caddy-like tomb in Chiswick Churchyard, repaired in 1856 by "William Hogarth of Aberdeen," and again of recent years in connection with the enlargement of the church.*

There are numerous portraits of Hogarth, several of them being from his own hand. The best is that in the National Gallery, in which he is shown as a blue-eyed, intelligent little man, with a scar over his right eye, and wearing a fur cap. Leigh Hunt says he has "a sort of knowing, jockey look," and the phrase is not inappropriate.† The canvas rests upon three volumes labelled respectively "Shakespeare," "Milton," and "Swift," and his favourite dog Trump sits at the right of it. In the left corner is a palette inscribed "The Line of Beauty"—the famous inscription which gave rise to the "Analysis;" and it was an "old plate" of this portrait with a "background and a dog ready" which

* Sketches of both house and tomb appeared in the *Pictorial World* for September 26, 1874. There were also some illustrations in the *Graphic* for November 14 in the same year. Besides these, an interesting drawing by Mr. Charles J. Staniland, R.I., once resident in Chiswick, showing the garden during "Brayvo" Hicks's tenancy, before (by the cutting down of trees, &c.) it was subjected to modern "improvement," was published in the *Illustrated London News* for October 18, 1873; and an admirable sketch of the mulberry by Mr. C. Graham was given in *Harper's Magazine* for August 1888. Another, by Mrs. L. Jopling Rowe, showing the tree in full leaf, appeared in the *English Illustrated Magazine* for September 1891. The only record of the now non-existent tablets to the dog and bird is Fairholt's woodcut in the *Art Union* for August 1, 1848. That of the bird was dated 1760; the other—which, in parody of Churchill's epitaph at Dover, bore the inscription "Life to the last enjoyed, here Pompey lies"—must have been erected by Mary Lewis, as it was dated 1791. According to Thorne's "Handbook to the Environs of London," 1876, Part I, p. 108, these relics, in 1874, were supposed to be buried under a pig-stye, but Mr. Alfred Dawson searched for them carefully without success (*Chiswick Times*, December 6, 1901). Probably, like a little square and very old sundial, they were sold or stolen. A dilapidated loft over the stable at the end of the garden, which passed for Hogarth's studio, fell in about 1868, and was removed.

† "The Town," 1848, ii. 178.



HOGARTH'S MULBERRY TREE

Hogarth made use of in 1763 for his design of "Master Churchill in the character of a Bear." Another portrait is that of *Hogarth painting the Comic Muse*, now in the National Portrait Gallery, in which he sits before his easel in profile. It was engraved in 1758. Others are the head in a hat from *The Gate of Calais*, which forms the frontispiece to the pamphlet on "Gin Lane," &c., 1751; the head begun by Weltdon and finished by Hogarth himself, which was afterwards engraved in mezzotint by C. Townley; the head in a tie-wig, of which one copy is prefixed to vol. i. of Samuel Ireland's "Graphic Illustrations;" the "shade" or silhouette (with Garrick) in vol. ii. of the same work; the sketch by W. Hoare formerly in the Capel Cure collection showing the painter, in spectacles, etching a plate; and the woodcut with a pipe by Branston in Dallaway's Walpole's "Anecdotes."* Roubillac the sculptor also executed a bust of him, which is now in the National Portrait Gallery, and he modelled Trump the dog. To conclude the list, it may be added that Hogarth painted an excellent likeness of his wife, which was exhibited at the Grosvenor Gallery in 1888 (No. 24), portraits of Sir James and Lady Thornhill and their son John, of his sisters Mary and Ann, of Mrs. Mary Lewis, and (in one canvas) of his six servants.

In this place we shall not attempt any elaborate "appreciation" of William Hogarth. Numerous anecdotes respecting him have been preserved; but many of them come to us, if not from a tainted source, at least through a tainted channel.† It has been thought desirable to dwell upon his

* This was also lithographed in June 1825, by G. P. Harding. The drawing by Worlidge prefixed to the "Clavis Hogarthiana" and reproduced in "Genuine Works," iii., is said by J. B. Nichols ("Anecdotes," 335) to be in reality the portrait of James Ashley, the keeper of the Punch-house on Ludgate Hill. It does not resemble the painter. On the other hand, there is in the Charlemont collection (Mr. Fairfax Murray), a pencil sketch by Livesay of a striking three-quarters bust portrait of Hogarth by himself (perhaps that referred to in "Genuine Works," 1817, p. 171), in which he wears a dressing-gown and cap. It belonged to Mrs. Hogarth in 1788, but is not now traceable. J. T. Smith ("Nollekens and his Times," 1828, ii. 184) also mentions a mask by Joseph Wilton, sold at that sculptor's sale of models and casts in 1786 (June 8 and 9).

† We refer to George Steevens. It is only necessary to read this writer's unmanly and indefensible attack on poor Mary Lewis, whose only error appears to have been an over-sensitive fidelity to Hogarth's memory, to judge of the value of records transmitted through such a medium. (See



HOGARTH'S SIX SERVANTS
From the Original Painting

defective education; and to collect examples of coarseness from his various productions. We shall not scruple to neglect this branch of the subject. But as a matter of fact, there is no special difficulty about his character. Anybody who had been in his company an hour was probably as well informed of his peculiarities as his oldest friends. He was—it is easy to see—a sturdy, outspoken, honest, obstinate, pugnacious little man who—one is glad to believe—once pummelled a fellow soundly for maltreating the beautiful Drummeress who figures in *Southwark Fair*. As a companion he was witty and genial; and to those he cared for thoroughly faithful and generous. He liked good clothes, good living, good order in his household; and he was proud of the rewards of industry and respectability. As a master, he was exacting in his demands but punctual in his payments: as a servant, he did a full day's work and insisted upon his wage. His prejudices, like those of most self-taught men, were strong; and he fought doggedly in defence of them without any attempt to conciliate his adversary. That he was not proof against flattery seems to have been true; it is equally true of Garrick and Richardson, and of a hundred others who console themselves for their enemies by their parasites. In his own walk he had succeeded by a course of training which would have baffled nineteen men out of twenty;* and he consequently undervalued the instruction of all academies whatsoever. With the art-patronage and connoisseurship of his day he was hopelessly at war: he saw in it only the fostering of foreign rubbish at the expense of native talent. But a great deal that has been said on the subject of his attitude to the Continental schools of painting has been manifestly exaggerated; and in any circumstances,

Nichols's "Anecdotes" *passim*, and for the special passage above referred to, pp. 113-14 of the edition of 1785). In the "Genuine Works" of 1808-17, the contributions of Steevens are "in general pointed out" ("Preface," p. vii.)—a course which at once identifies him with the majority of the more splenetic comments.

* "I know of no such thing as genius," said our Hogarth to Mr. Gilbert Cooper one day; "genius is nothing but labour and diligence." (Seward's "Biographiana," 1799, ii., p. 293). Reynolds was of the like opinion. With him genius was not a gift, "but a power acquired by long labour and study" (*Works* by Malone, 2nd edition, 1798, ii., 340). Buffon would have agreed with them both—and Carlyle.

something must be allowed for the heat of controversy. An artist of Hogarth's parts could not be wholly insensible to the merits of the Great Masters, as some have pretended. Yet it may well be conceived that such a downright and quick-tongued disputant, in his impatience at the parrot raptures of pretentious and incompetent persons, might easily come to utter "blasphemous expressions against the divinity even of Raphael Urbino, Correggio, and Michael Angelo." His true feelings on the subject are, we think, disclosed in his words to Mrs. Piozzi. He was talking to her, late in his life, of Johnson, whose conversation, he said, was to that of other men like Titian's painting compared with Hudson's—"but don't you tell people now, that I say so (continued he), for the connoisseurs and I are at war, you know; and because I hate *them*, they think I hate *Titian*—and let them!"*

To Mrs. Piozzi's opportune memories may here be added one or two characteristic anecdotes which, in a measure, serve to illustrate Hogarth's personality as above attempted. Upon one occasion he painted a deformed nobleman, and drew his likeness with that unshrinking fidelity which Mrs. Delany commended. His sitter, who had expected flattery, declined the picture, and withheld payment. After several ineffectual applications for the money, Hogarth despatched the following ultimatum:—"Mr. Hogarth's dutiful respects to Lord — Finding that he does not mean to have the picture which was drawn for him, is informed again of Mr. Hogarth's necessity for the money. If, therefore, his Lordship does not send for it in three days, it will be disposed of, with the addition of a tail, and some other little appendages, to Mr. Hare, the famous wild-beast man; Mr. Hogarth having given that gentleman a conditional promise of it for an exhibition-picture, on his Lordship's refusal." This brought about a settlement of the claim, and the picture was at once destroyed by its owner.† Another story is

* "Anecdotes," &c., by Hesther Lynch Piozzi, 1786, p. 136.

† "Genuine Works," i. 25. To give a story against Hogarth, it may be added that he once painted a noted miser and sheriff (Sir Isaac Shard) trying a Mastiff that had robbed his kitchen. Thereupon Shard's son went to the studio and slashed the canvas to pieces (*Ib.* i. 147, 412-3).



HOGARTH'S SISTER

From the Original Painting

related by Nichols on the authority of John Belchier the surgeon and F.R.S. According to this, "Hogarth being at dinner with the great Cheselden, and some other company, was told that Mr. John Freke, Surgeon of St. Bartholomew's Hospital, a few evenings before, at Dick's Coffee-house, had asserted that Greene was as eminent in composition as Handel. 'That fellow Freke,' replied Hogarth, 'is always shooting his bolt absurdly one way or another! Handel is a giant in music; Greene only a light Florimel kind of a composer.'—'Ay,' says our Artist's informant, 'but at the same time Mr. Freke declared you were as good a Portrait-painter as Vandyck.'—'There he was in the right,'" quoth Hogarth.* A third story illustrates his extreme absence of mind. "Soon after he set up his carriage, he had occasion to pay a visit to the Lord Mayor. When he went, the weather was fine; but business detained him till a violent shower of rain came on. He was let out of the Mansion-house by a different door from that at which he entered; and, seeing the rain, began immediately to call for a hackney-coach. Not one was to be met with on any of the neighbouring stands; and our Artist sallied forth to brave the storm, and actually reached Leicester-fields without bestowing a thought on his own carriage, till Mrs. Hogarth (surprised to see him so wet and splashed) asked where he had left it." †

The list of *ana* might be extended indefinitely. But of stories more malicious than edifying, "a small harvest is enough." It remains to supplement what has already been said dispersedly in these pages by a few general observations upon Hogarth's position as a painter, a draughtsman and an

* "Genuine Works," i. 237. This may have appeared preposterous to the painter's contemporaries. But it would not have seemed so to Walter Savage Landor, who wrote to John Forster:—"What nonsense I see written of Hogarth's defects as a colourist. He was in truth far more than the most humorous, than the most pathetic and most instructive, of painters. He excelled at once in composition, in drawing, and in colouring; and of what other can we say the same? In his portraits he is as true as Gainsborough, as historical as Titian. It is equally fortunate and wonderful that we have good examples of him in our National Gallery" ("Life of Landor," 1876, p. 458). There are still better examples now in the *Shrimp Girl* and *Hogarth's Sister*, besides others; and we have heard, on good authority, that the late J. MacNeill Whistler did not take shame to compare their author with Velasquez.

† "Genuine Works," i. 216-7.

engraver. As a painter, there can now be little doubt that his life-long contest with the connoisseurs, coupled with the slender facilities which then existed for exhibiting works of art, tended greatly to obscure his merits. Since the first revelation of his collected works at the British Institution in 1814, his reputation as a mere layer of colours has been steadily increasing, and the reaction thus initiated has been effectively promoted of late years by the additions to the National Collections, and the appearance at Burlington House and elsewhere of numerous portraits and pictures long buried in private galleries. Even those who still hesitate to place him in the highest class—to rank him with rivals in whose work the gift of colour is pre-eminent—must allow that his claims as a painter are unquestionable; that his tints are pure and harmonious; that his composition, though confessedly theatric, is singularly ingenious; and that his manner, without being minute or over-finished, is competent, adequate and accomplished.*

In speaking of his “drawing” a very necessary distinction has been neglected. That, as certain critics have pointed out, he was not a “fine” draughtsman—in the sense in which that qualification is held to denote the reproducer of the beautiful and elevated in form as opposed to the merely conscientious imitator of a given object—may perhaps be conceded. But apart from this, his equipment as a draughtsman has been too often decided by reference to those of his performances in which his skill is either not conspicuous or entirely suppressed. In his work of caricature or pure grotesque, we obviously cannot expect faultless drawing, and

* “Even Reynolds and Gainsborough” (says an accomplished living critic), “colourists often of an inexpressible loveliness, tenderness, and charm, were fumblers in their method as compared with Hogarth. Hogarth, in his best pictures, catches with a perfect subtlety the colour of rich or poor apparel, indoor furniture and outdoor litter, the satin, bows, jewels, ribbons of the bride, the fur coat and hose and waistcoat of the beau, lace, silk, velvet, broadcloth, spangles, and brocade, rich carpets, rich wall hangings, the look of pictures on the wall; or, on the other hand, the coarse appurtenances of the market-place or the street crossing: he catches them, and their tone and relations in the indoor or outdoor atmosphere, with a perfect subtlety and sense of natural harmony. And not only so, but without a school, and without a precedent (for he is no imitator of the Dutchmen), he has found a way of expressing what he sees with the clearest simplicity, richness, and directness” (Sidney Colvin in *Portfolio*, iii. 153).



THE SHRIMP GIRL.

From the Original Painting

from the remarks which he himself makes in his Memoranda on the *Four Stages of Cruelty*, as to "minute accuracy of design," it is plain that he did not intend that any of his cheaper and more popular works should be advanced as models in this respect.* Indeed, it would not be difficult to find in them evidence both of haste and negligence. That they should tell their story clearly as to action and expression was, in short, all that he desired. But if, on the other hand, he is studied in his best work, say, in the *March to Finchley* or *Marriage A-la-Mode*, it will be found, not only that he rises easily to the occasion—that he is thoroughly capable, expert and accurate—but also that he exhibits an executive mastery of his subject which the exceptional character of his artistic training would scarcely lead one to anticipate. The wonderful figure of Viscount Squanderfield in the second picture of *Marriage A-la-Mode* is a case in point.

The same remarks apply to his engraving. His work in this way is so well known—so much better known even now than his paintings—that it sounds paradoxical to say that his efforts with the burin are less remarkable than his efforts with the brush. And yet this is in reality a natural consequence of his peculiar qualities. His unequivocal manner, his detestation of the indirect and the redundant, his very energy and veracity—all disqualified him from competing with the slow proficiency of the contemporary Grignions and Basires. Beauty and elegance of execution, he gives us plainly to understand, required far more patience than he was disposed to exercise; and he regarded the mere making of fine lines as a "barren and unprofitable study." "The fact is," he declares, "that the passions may be more forcibly expressed by a strong bold stroke, than by the most delicate engraving. To expressing them as I felt them, I have paid the utmost attention, and as they were addressed to *hard hearts*, have rather preferred leaving them *hard*, and giving the effect, by

* In some of his "Advertisements and Subscription Tickets" (c/. *Columbus Breaking the Egg*), he speaks of them expressly as "Furniture," i.e., as intended for decorative purposes rather than for the magnifying glass of the collector. This, in some cases, must have been very literally interpreted. At Streatham Place Hogarth's and other prints were *pasted* on the wall, and this seems to have been a common practice (Birkbeck Hill's Boswell's Johnson, 1887, iii. 348).

a quick touch, to rendering them languid and feeble by fine strokes and soft engraving, which require more care and practice that can often be attained, except by a man of a very quiet turn of mind."* This is a transparent apology for what he knew to be the assailable side of his work—its rapidity and lack of finish, while at the same time it invites attention to what were undoubtedly its special features—its unflagging spirit, its unvarying vigour, its straightforward message. And it must not be forgotten that the majority of his prints have one inalienable advantage—they are autographs. Hogarth engraved by Hogarth must always claim precedence over Hogarth engraved by any one else.

But it is neither by his achievements as an engraver, nor by his merits as a painter, that he retains his popular position among English artists. It is as a pictorial chronicler of life and manners, as a satirist and humourist upon canvas, that he makes his foremost claim upon posterity. His skill in seizing upon the ridiculous and the fantastic was only equalled by his power of rendering the tragic and the terrible. And it was not only given to him to see unerringly and to select unflinchingly, but to this was added a rare and unique faculty for narrative by action. Other artists have succeeded in detached scenes of comic genre, or in isolated effects of passion and horror; but none has combined them with such signal ability, and carried them from one canvas to another with such assured dexterity, as this dramatist of the brush. To take some social blot, some burning fashionable vice, and hold it up sternly to "hard hearts"; to imagine it vividly, and body it forth with all the resources of unshrinking realism; to tear away its conventional trappings; to probe it to the quick, and lay bare its secret shameful workings to their inevitable end; to play upon it with inexhaustible ingenuity, with the keenest and happiest humour; to decorate it with the utmost profuseness of fanciful accessory and suggestive detail; to be conscious at the gravest how the grotesque in life elbows the pathetic, and the strange grating laugh of Mephistopheles is heard through the sorriest story:—these were his gifts, and this was his vocation, a vocation

* "Hogarth Illustrated," iii. 11, 355.

in which he has never yet been rivalled. Let the reader recall for a moment—not indeed such halting competitors as Bunbury and Collet, Northcote and the “ingenious” Mr. Edward Penny * but—any names of note, which during the last sixty years have been hastily dignified by a too indulgent criticism with the epithet “Hogarthian,” and then consider if he honestly believes them to be in any way on a level with the painter of *Marriage A-la-Mode*. In his own line he stands supreme and unapproached :

“*Nec viget quidquam simile aut secundum.*”

* A fair example of this artist's performances was recently exhibited at Whitechapel (“Georgian England”), 1906. It was entitled *Too little Care ; or, The Profligate Punished*. In March 1775, it was beautifully engraved in mezzotint by Valentine Green.

PART II

BIBLIOGRAPHY AND CATALOGUES

A BIBLIOGRAPHY OF THE PRINCIPAL BOOKS,
PAMPHLETS, ETC., RELATING TO HOGARTH
AND HIS WORKS

A CATALOGUE OF PAINTINGS BY, OR ATTRI-
BUTED TO, HOGARTH

A CATALOGUE OF THE PRINCIPAL PRINTS
BY, OR AFTER, HOGARTH



ROUBILLAC'S BUST OF HOGARTH

In the National Portrait Gallery

A BIBLIOGRAPHY OF THE PRINCIPAL BOOKS,
PAMPHLETS, ETC., RELATING TO
HOGARTH AND HIS WORKS

THREE Poetical Epistles. To Mr. Hogarth, Mr. Dandridge, and Mr. Lambert, Masters in the Art of Painting. Written by Mr. Mitchell. *Dabimus, capimusque vicissim.* London: Printed for John Watts, at the Printing-Office in Wild-Court near Lincolns Inn-Fields. MDCGXXXI. Price Six Pence.

4to. The epistle to Hogarth, whom the poet styles his friend, and, "Shakespeare in Painting," occupies pp. 1-5, and is dated "June 12th, 1730." Passages are quoted at p. 32. The following, from that to the "eminent Face Painter," Bartholomew Dandridge, p. 6, gives the names of Hogarth's artistic contemporaries:

"Nor wou'd I, partial or audacious strive,
To shew what Artists most excel alive; . . .
How *Thornhill*, *Jervas*, *Richardson*, and *Kent*,
Lambert and *Hogarth*, *Zinks* [Zinke] and *Aikman* paint;
What Semblance in the *Vanderbanks* I see,
And wherein *Dall* [Dahl] and *Highmore* disagree;
How *Wooten*, *Harvey*, *Tilliman*, and *Wright*,
To one great End, in diff'rent Roads delight," etc.

Five of these—it will be noted—are Foreigners.

An Explanation of the Eight Prints of the Rake's Progress. Copied from the Originals of Mr. William Hogarth, according to Act of Parliament, by Thomas Bakewell, Printseller, next Johnson's Court in Fleet-Street, London, August, 1735, where all other Printsellers, Booksellers, &c., may be supply'd.

See p. 45. A double column sheet or broadside which, as Hogarth allowed Bakewell to sell copies of the prints, may be looked upon as an authorized commentary. It says that the girl and her mother in Pl. I. are the Rake's "Bed-maker, and her Daughter who have follow'd him from *Oxford*;" and it adds that they reappear in the background of Pl. V. It also goes beyond the picture in one instance, for it says of Pl. VIII. that the Rake "is afterwards confin'd down to his Bed in a dark Room, where he miserably expires."

*Lettres de Monsieur * * à un de ses Amis à Paris, pour lui expliquer les Estampes de Monsieur Hogarth.* [By Jean Rouquet.] Imprimé à Londres: et se vend chez R. Dodsley, dans Pall-Mall; & chez M. Cooper, dans Pater-noster-Row. MDCCLXVI. (Le prix est de douze-sols.)

8vo. Title; pp. 1-44. Describes the two *Progresses* and *Marriage A-la-Mode*, and refers to nine other plates. "This pamphlet [says Steevens] was designed, and continues to be employed, as a constant companion to all such sets of his [Hogarth's] prints as go abroad" (*Biographical Anecdotes*, etc. 1782, p. 93). He says, moreover, that "it was certainly suggested by *Hogarth*, and drawn up at his immediate request" (p. 92). Published in April 1746. It is reprinted in Tome 3 of the *Bibliothèque Choisie et Amusante*, Amsterdam, 1748, pp. 371-400.

Description du Tableau de M. Hogarth, qui représente la Marche des Gardes à leur rendezvous de-Finchley, dans leur Route en Ecosse. [By Jean Rouquet. 1750 ?]

8vo. Pp. 1-7. At the head of the description is:—"Cette Lettre de Mr. Rouquet, connu par ses Ouvrages d'Email, à été écrite à un de ses amis à Paris, pour l'amusement & peut-être par les ordres d'une personne très-distinguée [Marshal Belle-Isle ?], que se trouvoit à Londres [1745] lorsqu'il commença d'écrire celles qui ont déjà paru sur les autres Ouvrages de Mr. Hogarth." "The letter descriptive of the *March to Finchley* (says Steevens) was particularly meant for the instruction of Marshal *Belleisle*" (*Biographical Anecdotes*, etc. 1782, p. 93). It was written, as appears from the opening lines, before the picture had been engraved. Steevens also says (p. 94) that Hogarth, "in compliance with the repeated solicitations of his customers," had determined to have Rouquet's work translated and enlarged by additional descriptions. An English version of this particular utterance of Rouquet, it may be added, appeared in the *Old Woman's Magazine*, 1751, i. 182.

The Effects of Industry and Idleness Illustrated; in the Life, Adventures, and various Fortunes of Two Fellow-Prentices of the City of London. Being an Explanation of the Moral of Twelve Celebrated Prints, lately Published, and Designed by the Ingenious Mr. Hogarth. . . . London: Printed for C. Corbett, over-against St. Dunstan's Church in Fleet-Street. 1748. (Price One Shilling.)

8vo. Title; pp. 3-48. It was published in March 1748. Several little books were prompted by this series, among which may be mentioned the set of woodcuts "with original descriptive poetry," issued by Thomas Richardson of Derby in 1834, and Murray's "Two City Apprentices," 1846, which contains some useful notes. A pantomime was also based upon it.

A Dissertation on Mr. Hogarth's Six Prints lately publish'd, viz., Gin-Lane, Beer-Street, and the Four Stages of Cruelty. . . . Humbly inscrib'd to the Right Honourable Francis Cokayne, Esq; Lord Mayor of the City of London, etc. London, Printed for B. Dickinson, on Ludgate-Hill, 1751. Price One Shilling.

8vo. Title; pp. 3-59. Portrait of Hogarth from "Calais Gate." Contains little information respecting the prints named in the title but much upon Gin Drinking.

Low-Life: or, One Half of the World, knows not how the Other Half Lives. Being a Critical Account of what is transacted by People of almost all Religions, Nations, and Circumstances, in the Twenty-four Hours between Saturday-Night and Monday-Morning. In a true Description of a Sunday, as it is usually spent within the Bills of Mortality. Calculated for the Tenth of June. With an Address to the ingenious Mr. Hogarth.—Let Fancy guess the rest. Buckingham. London: Printed for the Author; and sold by T. Legg, at the Parrot and Crown in Green-Arbour-Court in the Little-Old-Baily, etc. N.D. [Price One Shilling.]

8vo. Title; "To Mr. Hogarth," pp. iii-viii; Text, 1-52. From a reference to *Calais Gate* in the "Address," it must have been written subsequent to March 1749. The author thus admits his obligations to the painter:—"Permit me to observe, that the following Work has, in a great measure, owed its Rise to several Hints, which I have taken from Your admirable Pencil" (p. iv.). Again:—"I say, that this Essay owes its Existence partly to Your Works. And who will not believe me, when I direct them to those four Pieces of Yours, called *Morning, Noon, Evening, and Night?* where are many Things made visible to the Eye in the most elegant Colours, which are here only recorded" (p. v.). This work was published in May 1752. In November 1754, a second edition "with very large Additions of near Half the Book," such additions being "by the Author," was issued, price 1s. 6d. (*Public Advertiser*, Sat., Nov. 16, 1754). To the third edition of 1764 is added a frontispiece representing "St. Monday." This work, which is full of minute eighteenth-century details, was highly esteemed both by Thackeray and Dickens, and suggested his "Twice Round the Clock" (1859) to George Augustus Sala. "Green Arbour Court"—it will be remembered—where the first edition came out, was afterwards the residence of Goldsmith in 1758-60.

The Analysis of Beauty. Written with a view of fixing the fluctuating Ideas of Taste. By William Hogarth. [Motto from Milton; and Pyramidal Design subscribed "Variety."] London: Printed by J. Reeves for the Author, and Sold by him at his House in Leicester-fields. MDCCLIII.

4to. Title; "Preface," pp. iii-xxii; "Advertisement," xxii; "Contents" and "Errata;" "Introduction," 1-12; Text, 13-153

“Prints Publish’d,” etc., and “Figures referr’d to in the Book.” There are “two explanatory prints.” The book was published in December 1753. A new edition was put forth by W. Strahan “for Mrs. Hogarth” in 1772; and it is reprinted in Cook’s *Anecdotes*, and also by Clerk and Nichols. There is besides an undated issue by Bagster, to which is added Grose’s *Rules for Drawing Caricaturas*, etc. (see *post*, *s.v.*). A German translation by Christlob Mylius, made in this country “under the author’s inspection,” was published at London, Hanover, Berlin and Potsdam in 1754; an Italian translation at Leghorn, 1761; and a French translation (which included a Life) by Talleyrand’s librarian, H. Jansen, at Paris, An xiii. (1805). As specimens of Wilkes and Churchill are given below, a passage may be added here from the book which was attacked so bitterly. It embodies Hogarth’s version of the story in the *Ædes Walpoleanæ* and Apelles which Horace Walpole relates in the *Ædes Walpoleanæ* and Prior turned into verse. Walpole made the line a straight one; Prior, a circle. Hogarth, as will be seen, interprets it otherwise:—“Apelles having heard of the fame of Protogenes, went to Rhodes to pay him a visit, but not finding him at home asked for a board, on which he drew a *line*, telling the servant maid, that line would signify to her master who had been to see him; we are not clearly told what sort of a line it was that could so particularly signify one of the first of his profession: if it was only a stroke (tho’ as fine as a hair as Pliny seems to think) it could not possibly, by any means, denote the abilities of a great painter. But if we suppose it to be a line of some extraordinary quality, such as the serpentine line will appear to be, Apelles could not have left a more satisfactory signature of the complement (*sic*) he had paid him. Protogenes when he came home took the hint, and drew a finer or rather more expressive line within it, to shew Apelles if he came again, that he understood his meaning. He, soon returning, was well-pleas’d with the answer Protogenes had left for him, by which he was convinc’d that fame had done him justice, and so correcting the line again, perhaps by making it more precisely elegant, he took his leave. The story thus may be reconcil’d to common sense, which, as it has been generally receiv’d, could never be understood but as a ridiculous tale” (*Analysis*, 1753, pp. xvii-xviii).

L’Etat des Arts, en Angleterre. Par M. Rouquet, de l’Académie Royale de Peinture & de Sculpture. Imprimé à Paris, et se trouve à Londres, chez Jean Nourse, Libraire dans le Strand, proche Temple-barr. 1755.

12mo. Title; Dedication; Préface; Table des Chapitres, and pp. 1-211, followed by “*Approbation*.” In the “*Preface*,” Rouquet says he lived in England thirty years. In his Chapter “*De la Peinture d’Histoire*,” he has much about Hogarth, the Foundling Hospital, and the *Analysis*. He says nothing of Hogarth under “*Portrait en huile*,” though he mentions Kneller, Vanloo and Ramsay. Here is his utterance on “*Picture Brokers*”:—“*Les Peintres Anglois ont un obstacle à surmonter, qui arrête également les progrès de leurs talens, & ceux de leur fortune. Ils ont à combattre une espèce d’hommes dont la profession est de vendre des tableaux; & comme il seroit impossible à ces gens-là de faire commerce des tableaux des Peintres vivans, & sur-tout de ceux de leur pays, ils prennent le parti*

de les décrier, et d'entretenir tant qu'ils peuvent les amateurs qu'ils approchent, dans l'idée absurde que plus un tableau est ancien, plus il est précieux" (p. 35).

A Poetical Description of Mr. Hogarth's Election Prints: in Four Cantos. Written under Mr. Hogarth's Sanction and Inspection. Things unattempted yet in Prose or Rhime. Milton. London: Printed for T. Caslon, opposite Stationers-Hall: And sold by J. Smith, at Hogarth's Head, in Cheapside, etc. 1759. [Price One Shilling.]

4to. Title; Advertisement; and pp. 1-30. It was published in March 1759. The Advertisement, which is signed "John Smith," and dated "Cheapside, March 1, 1759," professes to quote *verbatim* Hogarth's opinion:—"That the Thoughts intirely coincide with his own; that there is a well-adapted Vein of Humour preserved through the Whole; and that, though some of his Works have been formerly explained by other Hands, yet none ever gave him so much Satisfaction as the present Performance." Here is a specimen of Canto II. pp. 8, 9:

"Freed from the Madness of the Throng,
Now, gentle Reader, come along;
A broken Head's no clever Joke—
Sir, welcome to the *Royal Oak*;
Together let us look about—
We'll find that *Show-cloth's* Meaning out . . .
'Walk in, the only *Show* in Town.
Punch Candidate for *Guzzle-down*,
There see the Pile, in modern Taste,
On Top with tub-like Turret grac'd!
Where the cramp'd Entrance, like some Shed,
Knocks off the Royal Driver's Head,
Lives there a *Wit* but what will cry,
'An Arch so *low* is mighty *high*.'*
See from the Treas'ry flows the Gold,
To show that those who're *bought* are *sold*!
Come *Perj'ry*, meet it on the Road,
'Tis all your own; a Waggon-Load," etc.

In the final lines of Canto IV. (p. 30), there is a reference to *Calais Gate*, a note to which announces the speedy issue of a "Poetical Description" of that print, probably the verses that follow this. Indeed Theodosius Forrest, who wrote the Cantata, may also be the author of the foregoing Cantos.

The Roast Beef of Old England. A Cantata. Taken from a celebrated Print of the Ingenious Mr. Hogarth. Addressed

* Hogarth's satire was curiously justified a few years afterwards. In 1762, shortly before George III. went to Parliament, the following paragraph appeared in the *London Chronicle* of October 5-7:—"The ground is going to be lowered under the arch at the Horse-guards, to make room for his Majesty's new state-coach to pass through." No difficulty seems to have been experienced when his present Majesty opened Parliament in February 1901.

to All True Lovers of Good Eating and Jollity. *The Words by a Man of Taste, and set to Musick by Signior Carbonado.* [Motto from Bramston's *Man of Taste.*] London: Printed for John Smith, at *Hogarth's Head* in *Cheapside*. Price Six Pence. N.D.

4to. Title; pp. 3-8. There is a second edition "printed for R. Withy, at the Dunciad in Cornhil, and J. Smith, at *Hogarth's Head* in *Cheapside*" dated 1759. To the title-page is added—"As it is Performed at the Theatre in the Hay-Market." The "*Man of Taste*" was probably Theodosius Forrest (see p. 102).

The North Briton. Numb. xvii. . . . Saturday, September the 25th, 1762. [By John Wilkes.] Printed for G. Kearsly, in Ludgate Street.

Pp. 97-102. The motto is from Pope [Sat. i. 85-6]:

"Its proper power to hurt each creature feels,
Bulls aim their horns, and asses lift their heels."

There is an unpagged reprint of this dated "May the 21st, 1763" (i.e., five days after the issue of Wilkes's portrait), which has, in addition to the motto, a rude wood-engraving of the artist with the words "William Hogarth, Esquire, Cut in Wood, from the Life" (see *ante*, p. 134 n.). The greater part of the paper is printed at pp. 72-78 n. of the *Biographical Anecdotes*, 1782; and much of it was "transversed" by Churchill (see *infra*). Here is its second paragraph: "The darling passion of Mr. *Hogarth* is to shew the *faulty* and *dark side* of every object. He never gives us in perfection the *fair face of nature*, but admirably well holds out her deformities to ridicule. The reason is plain. All objects are painted on his *retina* in a grotesque manner, and he has never felt the force of what the *French* call *La belle nature*. He never caught a single idea of beauty, grace, or elegance; but on the other hand he never missed the least flaw in any of her productions. This is his true and just character. He has succeeded very happily in the way of humour, and has miscarried in every other attempt. This has arose in some measure from his head, but much more from his heart. The public wished in vain for a series of prints of a *happy marriage*. The rancour and malevolence of his mind made him very soon turn with envy and disgust from objects of so pleasing contemplation, to dwell and feast a bad heart on others of a hateful cast; and he has indeed pursued them, as congenial, with the most unabating zeal, and unrelenting gall" (p. 98).

An Epistle to William Hogarth. By C. Churchill. *Ut Pictura, Poesis.* *Hor.* London: Printed for the Author, and sold by J. Coote, at the King's Arms in Pater-Noster-Row. M. DCC. LXIII.

4to. Half-title; Title; pp. 1-31. It was published on Saturday, July 2, 1763—a second edition following on the 7th. A passage from Churchill's *Epistle* has been printed at page 135. The following lines, not by any means the most savage in this savage performance, may serve as a sample of its severer manner:

" Oft have I known Thee, HOGARTH, weak and vain.
 Thyself the idol of thy aukward strain,
 Thro' the dull measure of a summer's day,
 In phrase most vile, prate long long hours away,
 While Friends with Friends all gaping sit, and gaze,
 To hear a HOGARTH babble HOGARTH'S praise.
 But if athwart thee Interruption came,
 And mention'd with respect some Ancient's name,
 Some Ancient's name, who in the days of yore
 The crown of Art with greatest honour wore,
 How have I seen thy coward cheek turn pale,
 And blank confusion seize thy mangled tale ?
 How hath thy Jealousy to madness grown.
 And deem'd his praise injurious to thy own ?
 Then without mercy did thy wrath make way,
 And Art and Artists all became the prey ;
 Then didst Thou trample on establish'd rules,
 And proudly levell'd all the antient schools,
 Condemn'd those works, with praise thro' ages grac'd,
 Which you had never seen, or could not taste.
 ' But would mankind have true Perfection shewn,
 ' It must be found in labours of my own.
 ' I dare to challenge in one single piece,
 ' Th' united force of ITALY and GREECE.'
 Thy eager hand the curtain then undrew,
 And brought the boasted Master-piece to view.
 Spare thy remarks—say not a single word—
 The Picture seen, why is the Painter heard ?
 Call not up Shame and Anger in our cheeks ;
 Without a comment SIGISMUNDA speaks " (pp. 22-23).

Hogarth Moralized. Being a Complete Edition of Hogarth's Works. Containing near Fourscore Copper-Plates, most elegantly engraved. With an Explanation, pointing out the many Beauties that may have hitherto escaped Notice ; and a Comment on their Moral Tendency. Calculated to improve the Minds of Youth, and, convey Instruction, under the Mask of Entertainment. Now First Published, with the Approbation of Jane Hogarth, Widow of the late Mr. Hogarth. [With 78 Plates (including " Frontispiece " and " Title-page ").] London : Sold by S. Hooper, the East Corner of the New Church in the Strand ; and, Mrs. Hogarth, at her House in Leicester-Fields. Price One Pound Sixteen Shillings, bound. Where may be also had, The Originals complete. Price Thirteen Guineas bound. M DCC LXVIII.

8vo. Engraved Title,—*The Works of Mr. Hogarth Moralized. London.* Second title as above ; " Dedication " (signed " John Trusler ") and " Advertisement " ; " The Preface," pp. i-viii ; Text, pp. 1-212 ; " Index," i-v ; " Index of the Plates " and " List of Prints " unpagged, etc. It was originally published in 14 numbers or parts at various prices. There were subsequent editions in 1821

fol. ; 1831, 8vo ; and 1833, 4to, 2 vols. with "Anecdotes . . . by J Hogarth and J. Nichols." The best modern issue is John Major's revised, corrected, and somewhat enlarged edition of 1841, to which there is an introductory Essay. "The history of the work," says Steevens, "is as follows: The Rev. *John Trusler* engaged with some engravers in this design, after *Hogarth's* death, when they could carry it into execution with impunity. Mrs. *Hogarth*, finding her property would be much affected by it, was glad to accept an offer they made her, of entering into partnership with them ; and they were very glad to receive her, knowing her name would give credit to the publication, and that she could certainly supply many anecdotes to explain the plates. Such as are found in the work are probably all hers" (*Biographical Anecdotes, etc.*, 1781, p. 62n.). Mrs. *Hogarth's* own Advertisement of the first Number in the *London Chronicle* for August, 16-19, 1766, says that she has "engaged a Gentleman to explain each Print, and moralize on it in such a Manner as to make them as well instructive as entertaining." The first Number, price 2s., contained *The Harlot's Progress* ; the second, price 3s., which followed in September,—*The Rake's Progress*. After this the parts continued to appear until the volume was completed in July 1768. Corbould and Dent, of Bell-Alley, Lombard-Street, were the engravers of the plates.

Les Satyres de Guillaume Hogarth, Œuvre moral et Comique en LXXIX [LXXIX] Sujets. Ridiculum Acrid. A Londres chez Robert Sayer, Marchand de Cartes et d'Estampes dans Fleet-Street, No. 53. MDCCLXVIII.

Folio. Title (French) ; "Index" of two pages, double-column, with brief descriptions in English. In one of these, the clergyman of Pl. vi. of the *Harlot's Progress* is identified as the "infamous Couple Beggar of the Fleet," being no doubt some notorious member of that worshipful fraternity from which Richardson takes a sample in Letter xxx of *Sir Charles Grandison*. Some of the copies of the above prints are stated to be published with "y^e consent of Mrs. Hogarth."

An Essay upon Prints, etc. [By the Rev. William Gilpin.] [Motto from Virgil.] London: Printed for J. Robson, etc. M DCC LXVIII.

8vo. Pp. 168-177 relate to Hogarth generally ; pp. 216-234 describe the *Rake's Progress*. There was a second edition in the same year.

Die Werke des Hrn Willm. Hogarth in Kupferstichen Moralisch und Satyrisch erläutert. Hamburg, u. Leipzig. 1769.

Sm. 4to. Engraved title ; Parts 1 and 2, pp. 3-104 ; Part 3, pp. 1-48. With twenty copper-plate engravings by F. N. and J. J. Rolfssen, viz. : the two *Progresses* and *Marriage A-la-Mode*.

Anecdotes of Painting in England . . . By Mr. Horace Walpole . . . Volume the Fourth and last. Strawberry-Hill : Printed by Thomas Kirgate, MDCCLXXI.

4to. Pp. 68-89 relate to Hogarth, of whose works Walpole had an extensive collection. There is also an Appendix of one leaf, "Prints

by or after Hogarth, discovered since the Catalogue was finished." The volume had been in type as far back as 1770, but was not published until October 1780. "I have left with Lord Harcourt for you my new old last volume of 'Painters' (*Walpole to Mason*, 13 Oct. 1780)." The ostensible reason for the deferred issue is stated in the "Advertisement." "The publication (it says), though a debt to the purchasers of the preceding volumes, was delayed from motives of tenderness." The author was "unwilling to utter even gentle censures, which might wound the affections, or offend the prejudices of those related to the persons whom truth forbade him to commend beyond their merits." If these were the real motives, they were not effectual, for Mrs. Hogarth, who is said to have been her husband's model for *Sigismunda*, was justly incensed at the coarse contempt which Walpole lavished upon that work (see *ante*, p. 127 n.). "It is whispered," says a note by George Steevens in the *Biographical Anecdotes* of 1781, pp. 43-4 n. ("we know not with how much truth) that Mrs. H. was hurt by this description of the picture, and that she returned no thanks for the volume that contains it, when it was sent to her as a present by its author." The letter which accompanied the book, dated "Berkeley Square, Oct. 4, 1780," is in the British Museum, and Walpole confirms the fact of her displeasure in a further letter to Cole of 16 May, 1781. "She was not pleased with my account of her husband." It is difficult to imagine how she could have been pleased, or how he reconciled his account of *Sigismunda* with his professions of consideration for the representatives of those criticised. In the second edition of vol. iv. (8vo. 1782), Walpole refers to Nichols's *Anecdotes*, and says he has made use of them to correct and extend his own account.

Biographical Anecdotes of William Hogarth; and a Catalogue of his Works chronologically arranged; with occasional Remarks. London, Printed by and for J. Nichols.

M DCC LXXXI.

8vo. Title; pp. 3-157, "Prints published," etc. At the British Museum (c. 40. i. 17) is an unique issue of this which was sold at the Standly sale in 1845 (Catalogue, p. 105). On the fly-leaf is the following memorandum by Isaac Reed: "This imperfect Pamphlet is curious as being the first Essay towards the Life of Hogarth. About half a Dozen were printed and all destroyed except this Copy. Who ever will take the pains of comparing this with the published one [*i.e.*, the first edition] will observe some very material alterations. See particularly P. 22 where the severe reflections on Mr. Walpole are almost wholly omitted. That part of the Pamphlet was written by Mr. Steevens much of the rem[ainder] by myself some by Mr. Nichols & many corrections by other hands." To this follows a note by George Baker, to whom the book has also belonged: "For this curious fragment I paid at the sale of Isaac Reed's Books £2 18." At Baker's sale in June, 1825 (Catalogue, p. 38), it sold for £2 15s. In the letter from Walpole to Cole referred to in the preceding entry, he says:—"Nichols the printer has published a new *Life of Hogarth*, of near two hundred pages—many more, in truth, than it required—chiefly it is the *life of his works*, containing all the variations, and notices of many persons whom he had in view" (*Toynbee's Letters of Horace Walpole*, 1904, xi, 451).

Biographical Anecdotes of William Hogarth ; with a Catalogue of his Works chronologically arranged ; and occasional Remarks. The Second Edition, enlarged and corrected. London : Printed by and for J. Nichols. M DCC LXXXII. With second engraved Title—*Biographical Anecdotes of William Hogarth*, and knife, fork, and plate vignette—“Published as the Act directs, August 1st, 1782.”

8vo. Titles ; “Advertisements,” dated “Nov. 1, 1782,” and “May 9, 1781,” pp. iii-v ; 1-470 ; “General Index,” 471-3 ; “Prints published,” etc., 474. Nichols’s own copy of this edition, filled with the MS. corrections and addenda subsequently inserted in the third edition of 1785, is in the possession of the present writer. A slip pasted at the beginning is inscribed : “This Vol. belongs to Mr. Nichols, Printer, Red Lion Passage, Fleetstreet. G. S.” [i.e., George Steevens].

Biographical Anecdotes of William Hogarth ; with a Catalogue of his Works chronologically arranged ; and occasional Remarks. The Third Edition, enlarged and corrected. London : Printed by and for John Nichols, in Red-Lion-Passage, Fleet-Street. M DCC LXXXV. With second engraved Title (as in second Edition)—“Published as the Act directs, Nov^r. 10th, 1785.”

8vo. Titles ; “Memorandum,” etc., pp. iii-xx ; 1-526 ; “General Index,” 527-9. These Anecdotes, according to the “Memorandum” prefixed to this edition, dated “Nov. 10, 1785,” grew out of “a note of about a page’s length” which the writer, John Nichols, the bookseller and printer of Red-Lion-Passage, Fleet-Street, allotted to Hogarth in his Memoir of his “deceased Master and Patron,” William Bowyer. The fourth volume of Walpole’s *Anecdotes of Painting*, 1781, gave such an impetus to the collection of Hogarth’s works, that this brief account was speedily expanded into a pamphlet, afterwards enlarged as above in the editions that followed. Nichols’s chief collaborator was George Steevens, the Critic (*ante*, p. 4, and 146 n.). The first edition was at once translated into German in 1783, “mit einiger Abkürzung,” by “the ingenious Mr. [August Wilhelm] Crayen of Leipzig.” Prefixed to this translation, which was published by J. G. I. Breitkopf, was an excellent head of the artist copied by Endner [1782] from Hogarth’s portrait when painting the Comic Muse.

An Explanation of Several of Mr. Hogarth’s Prints. [Mottoes from Garrick, Churchill, Walpole and Smart’s *Hilliad*.] London : Printed for the Author [Mr. Felton] ; and sold by J. Walter, Charing-Cross. M DCC LXXXV.

8vo. Title ; “Preface,” pp. iii-iv ; “Contents,” v-vi ; Text, 1-117 ; “Errata.” Mr. Felton, according to Nichols’s *Genuine Works*, iii. (1817), p. 317, was the “Author of ‘Imperfect Hints towards a new Edition of Shakespeare,’ and of some elegant ‘Testimonies to the Genius and Memory of Sir Joshua Reynolds.’” His Preface explains

his book to be simply an "addition, or supplement" to Walpole, Nichols, Gilpin and Trusler. It "points out some minutiaë," and deals only with the "most considerable of Mr. Hogarth's prints"—i.e., the two Progresses, a Midnight Modern Conversation, the Sleeping Congregation, the Distressed Poet, the Four Parts of the Day, the Strolling Actresses, the Enraged Musician, Marriage A-la-Mode, a Stage Coach, Industry and Idleness, the March to Finchley, Beer Street and Gin Lane, the Stages of Cruelty, the Election series, the Cockpit and Southwark Fair. The "Appendix" (pp. 92-117) contains a collection of valuable extracts from contemporary sources bearing upon Hogarth and his work—one of which is that "Journal of a Wiltshire Curate" (first published in the *British Magazine* for December, 1766), which has sometimes been erroneously regarded as furnishing the idea of the *Vicar of Wakefield*.

Das Leben eines Lüderlichen. Ein moralisch-satyrisches Gemälde nach Chodowiecki und Hogarth. [By Christoph Friedrich Bretzner.] Leipzig: Bey Friedrich Gotthold Jacobäer, 1787-8.

With three circular vignettes. In the "Vorbericht," Chodowiecki is styled "*der Hogarth der Deutschen*"; and reference is made to the twelve plates with the same title which he executed for the *Berliner genealogischen Calender* for 1774. He also engraved for the *Goettinger Taschen Calender* for 1778 a series of twelve plates of heads called "Der Fortgang der Tugend und des Lasters." These latter were explained by Lichtenberg, who regarded them as surpassing Hogarth.

Rules for Drawing Caricaturas: with an Essay on Comic Painting. [By Francis Grose, Esq., F.A.S.] London: Printed by A. Grant, Wardour-Street, for S. Hooper, No. 212, High-Holborn, M DCC LXXXVIII.

8vo. Title; pp. 3-38; "New Publications," 39-40. With four plates. There are references to Hogarth at pp. 15, 16 and 17. "Many human faces have striking resemblances to particular animals. . . . Many examples of this kind are exhibited in Baptista Porta's Treatise on Physiognomy. Hogarth has also given some instances of these resemblances. One in the Gate of Calais, where two old women are pointing out their likeness to a flat fish; another in the portrait of the Russian Hercules, where, under the figure of a bear, he has preserved the lineaments of his poetical antagonist" (pp. 15-16). Porta's book is entitled *De Humana Physiognomonia*, Vico Equense, fol. 1586. Addison refers to it in *Spectator*, No. 86, and Gay ("Dog and Fox"):-

"Sagacious PORTA'S skill could trace
Some beast or bird in ev'ry face."

Ut Pictura Poesis! or, the Enraged Musician. A Musical Entertainment. Founded on Hogarth. Performed at the Theatre-Royal in the Hay-Market. Written by George Colman. Composed by Dr. Arnold. London: Printed for T. Cadell, in the Strand. M.DCC.LXXXIX.

8vo. Title; "Characters"; Text, pp. 5-17. The copy in the British Museum has a MS. Prologue. According to the stage directions, the piece wound up with a glee of street cries, and "concluded amidst the confusion of drums playing, &c., a girl, with a rattle, little boy with a penny trumpet, old bagpiper, &c., as near as possible to Hogarth's Print of THE ENRAGED MUSICIAN."

A Discourse, delivered to the Students of the Royal Academy, on the Distribution of Prizes, Dec. 10, 1788, by the President [Sir Joshua Reynolds]. London: Printed by Thomas Cadell, Printer to the Royal Academy. M.DCC.LXXXIX.

4to. Half-title; Title; pp. 1-26. At pp. 14-15 is the following passage relating to Hogarth, "And here it naturally occurs to oppose the sensible conduct of Gainsborough in this respect [*i.e.*, as regards historical painting], to that of our late excellent Hogarth, who, with all his extraordinary talents, was not blessed with this knowledge of his own deficiency; or of the bounds which were set to the extent of his own powers. After this admirable artist had spent the greatest part of his life in an active, busy, and we may add, successful attention to the ridicule of life; after he had invented a new species of dramatic painting, in which probably he will never be equalled, and had stored his mind with such infinite materials to explain and illustrate the domestic and familiar scenes of common life, which were generally (and ought to have been always) the subject of his pencil; he very imprudently, or rather presumptuously, attempted the great historical style; for which his previous habits had by no means prepared him: he was indeed so entirely unacquainted with the principles of this style, that he was not even aware that any artificial preparation was at all necessary. It is to be regretted that any part of the life of such a genius should be fruitlessly employed. Let his failure teach us not to indulge ourselves in the vain imagination that by a momentary resolution we can give either dexterity to the hand, or a new habit to the mind." After this may come Lamb's comment in No. III. of *The Reflector*. "Sir Joshua Reynolds . . . speaks of the *presumption* of Hogarth in attempting the grand style in painting, by which he means his choice of certain Scripture subjects. Hogarth's excursions into Holy Land were not very numerous, but what he has left us in this kind have at least this merit, that they have expression of *some sort or other* in them,—the *Child Moses before Pharaoh's Daughter*, for instance: which is more than can be said of Sir Joshua Reynolds's *Repose in Egypt*, painted for Macklin's Bible, where for a Madona he has substituted a sleepy, insensible, unmotherly girl, one so little worthy to have been selected as the Mother of the Saviour, that she seems to have neither heart nor feeling to entitle her to become a mother at all." (Lamb's *Works*, by E. V. Lucas, i. (1903) 76 n.) Elsewhere he contrasts the expression of the Rake in the Fleet with the "*Staring and Grinning Despair*" which Reynolds has given us for Ugolino and Cardinal Beaufort (p. 75).

A Catalogue of the Pictures and Prints; the Property of the late Mrs. Hogarth, Decd. Amongst which is The Sigismunda, several Portraits, Sketches and Prints by Hogarth, Framed and Glazed, choice Ancient Impressions; the Bust of Hogarth,

by *Roubilliac* [sic.]; *Twelve Plates, painted at Delft, by Sir James Thornhill* [sic.]; and other Matters. Which will be Sold by Auction, by Mr. Greenwood, by Order of the Executrix, (on the Premises) the Golden Head, Leicester-Square, on Saturday the 24th of April, 1790, at Twelve o'clock. . . . Printed by H. Reynell, No. 21, Piccadilly.

Title; Text, pp. 3-7. The "Executrix" was Mary Lewis (see p. 143). *Sigismunda* was bought for £58 16s.; Hogarth's Portrait with Dog, £47 5s.; Roubilliac's bust, £7 7s.; cast of Trump and of Hogarth's hand, £2 16s.; the *Shrimp Girl*, £4 10s.; Hogarth's six servants, £5 15s. 6d.; his sisters, £2; Miss Rich, £2 6s. An interesting item was twenty-one heads from the *March to Finchley* supposed to be drawn by Hogarth for the engraver, Luke Sullivan. These fetched £6. The blue and white Delft plates, painted by Thornhill in August 1711 with the twelve signs of the Zodiac, were bought by Horace Walpole; and were sold again at the Strawberry Hill sale in 1842 (Catalogue, p. 180, N^o 26) for £6 16s. 6d. The entire sum realized by Mr. Greenwood's auction was £255 10s. The copy of the Catalogue in the British Museum belonged to George Steevens.

William Hogarth. Original Works, mostly engraved by Himself. London: Boydell, 1790.

Atlas folio. 108 plates, 2 portraits.

Hogarth Illustrated. By John Ireland. [In Two Volumes.] Pub: June 1, 1791, by J. & J. Boydell, Cheapside, & at the Shakspeare Gallery, Pall Mall.

8vo. Vol. i. Engraved Title, with vignette portrait of Hogarth, engraved by J. Barlow; "Introduction;" "Errata," Index to the Plates;" "Anecdotes," i-cxxii; Text, 1-311. The frontispiece is a portrait of Ireland "painted by his friend John Mortimer," and engraved by W. Skelton. *

8vo. Vol. ii. Engraved Title, with vignette "Nature;" "Index to the Plates;" Text, 311-607 and List of Hogarth's works sold by Boydell. A second edition, "corrected," was published in August 1793. To this was added a supplement of 8 pp., containing a description of *Marriage A-la-Mode* found among the papers of Mr. Lane of Hillingdon, and translated from Rouquet (see *ante*, *Lettres*, etc. p. 158). The majority of the plates in these volumes are from Trusler (*Genuine Works*, i. 453).

A Supplement to Hogarth Illustrated; compiled from his Original Manuscripts, in the Possession of John Ireland, etc. [Motto from Walpole.] London: Published, March 1798. For the Author, No. 3, Poets' Corner, and others.

8vo. Engraved Title as in Vols. i. and ii., with vignette of the Serpentine Candlestick; second title as above; "Quotation," "Advertisement," pp. iii-viii; "Introduction," ix-xxi; "Index to

* Portraits of Ireland and his wife by Mortimer were sold at Christie's in December 1896.

the Prints," xxii-xxiii; "Contents;" "Anecdotes," 1-227; "Description of the Prints, etc.," 229-330; "Appendix," 331-377; "Index to the Variations, etc.," "Errata." The frontispiece is a copy of the large "Masquerade Ticket." Ireland's "proposals" for this volume are dated July 7^h, 1796. There were further editions of *Hogarth Illustrated* and the Supplement in 1806 and 1812.

*Graphic Illustrations of Hogarth, from Pictures, Drawings and Scarce Prints * in the Possession of Samuel Ireland, Author of this Work, etc.* [In Two Volumes.] London: Published by R. Faulder, New Bond Street; and others. MDCXCIV-IX. 8vo. Vol. i. (1794). Half-title; Title; "Preface," pp. v-xii; "Prints," etc., xiii-xvi; Text, 1-183. Vol. ii. (1799). Half-title; Title; "Preface" (dated May), pp. v-xi; "Prints," etc., xiii-xix. Text, 1-150.

G. C. Lichtenberg's ausführliche Erklärung der Hogarthischen Kupferstiche, mit verkleinerten aber vollständigen Copien derselben von E. Riepenhausen. [Fourteen vols.] Göttingen im Verlag von Joh. Christ. Dieterich. 1794-1835.

8vo. Georg Christoph Lichtenberg visited England in 1770, and again in 1774, when he stayed for four years. He died 24th February, 1799, aged 54. The "Introduction" to the fifth volume is dated after his death (March); and thenceforward the commentary is derived mainly from the English authorities. A thirteenth part (preface dated October 1832) was added by J. P. Lyser; a fourteenth (preface dated December 1834), by Dr. le Petit and Karl Gutzkow. A "*Neue verbesserte Ausgabe*" (including parts 13 and 14) was issued in 1850-54. The completion of Lichtenberg was undertaken separately circa 1839-40 by Dr. Franz Kottenkamp, a third edition of whose work appeared at Stuttgart in 1873. This again was revised by P. Schumann, Leipzig, 1887. There is also an edition in two vols., dated Wien, 1811, and entitled *G. C. Lichtenberg's witzige und launige Sittengemälde nach Hogarth*, by J. Schwinghamer. Lichtenberg's descriptions of Plate I. of the *Harlot's Progress*, and Plates I. II. and III. of the *Rake's Progress* were translated in the *London Magazine* for September and October 1820, pp. 277-284, and pp. 388-402. A French translation in 8vo. by M.-M. Lamy appeared at Göttingen in 1797, but went no farther than one volume with six of Riepenhausen's plates. See also *infra*, "Lichtenberg and Hogarth."

Hogarth Restored. The Whole Works of the Celebrated William Hogarth, as originally published. Now Re-engraved by Thomas Cook. Accompanied with Anecdotes of Mr. Hogarth, and explanatory Descriptions of his Designs. London: Printed for the Engraver, and G. and J. Robinson, Paternoster Row, by T. Davison, Whitefriars, 1802.

Atlas folio. The "Anecdotes," first issued in 1803, in royal 8vo. are frequently found apart from the plates. The 4to. issue of 1811 has a

* In vol. ii. it is "from Pictures and Drawings" only.

rude woodcut portrait of the painter ; and there is also an 8vo. edition of 1813. A *coloured* copy of an edition of 1812 (Plates and Anecdotes), "printed for John Stockdale by T. Bensley," was recently (March 1902) sold by Messrs. Hodgson and Co. of 115 Chancery Lane.

The Genuine Works of William Hogarth ; illustrated with Biographical Anecdotes, a Chronological Catalogue, and Commentary. By John Nichols, F.A.S. Edinb. & Perth ; and the late George Steevens, Esq., F.R.S. and F.S.A. In Two Volumes. London : Printed for Longman, Hurst, Rees, and Orme, Paternoster Row. 1808-1810.

4to. Vol. i. Title ; " Preface," pp. iii-vii ; Text, 1-524. Vol. ii, Title ; " Advertisement " and " List of Plates," pp. iii-viii ; 1-444 and Index. There are 160 plates, engraved by T. Cook from the original pictures or proof impressions. In this edition the contributions of Steevens, who died in January 1800, " are in general pointed out." Another coadjutor, " in the theatrical part more particularly," was Isaac Reed.

The Genuine Works of William Hogarth ; with Biographical Anecdotes. By John Nichols, F.S.A. Lond. Edinb. and Perth ; and the late George Steevens, Esq., F.R.S. and F.S.A. In Three Volumes. Volume III. Containing Phillips's " Memoir " from Rees's *New Cyclopædia*, Ferrers's *Clavis Hogarthiana*, and other Illustrative Essays : with fifty additional Plates. London : Printed by and for Nichols, Son, and Bentley, etc. 1817.

4to. Title ; " Advertisement," " Contents," " Plates," etc. pp. iii-xxxii ; Text and Index, 1-358. Reprints *inter alia* the *Prose Tour* (see p. 28) with Livesay's Etchings. There are also many " Additions and Corrections " to vols. i. and ii.

The Works of William Hogarth, (including the ' Analysis of Beauty,') elucidated by Descriptions, Critical, Moral, and Historical ; (founded on the most approved Authorities.) To which is prefixed some Account of his Life. By Thomas Clerk. In Two Volumes [each having an engraved title-page,—" The Works of Wm. Hogarth," and vignette]. London. Printed for R. Scholey, 46 Paternoster Row. 1810.

8vo. Volume I. : Title ; " Preface," pp. iii-v ; " Contents " ; " Some Account of William Hogarth," 1-32 ; Text, 33-203. Volume II. : " Contents " ; Text, 1-96 ; *Analysis of Beauty* unpagged. The editor is said to have been T. H. Horne. Another edition followed in 1812.

On the Genius and Character of Hogarth ; with some Remarks on a Passage in the Writings of the late Mr. Barry. By " L " [i.e., Charles Lamb]. Article 8 in No. iii. of Leigh Hunt's paper, *The Reflector*.

8vo. Pp. 61-77 of vol. ii. (1811). "I contend," says Lamb in this famous essay, speaking of Hogarth's subjects, "that there is in most of them that sprinkling of the better nature, which, like holy-water, chases away and disperses the contagion of the bad. They have this in them besides, that they bring us acquainted with the every-day human face,—they give us skill to detect those gradations of sense and virtue (which escape the careless or fastidious observer) in the countenances of the world about us; and prevent that disgust at common life, that *tedium quotidianarum formarum* [Terence, *Eunuchus*, 297], which an unrestricted passion for ideal forms and beauties is in danger of producing. In this, as in many other things, they are analogous to the best novels of Smollett or Fielding" (p. 77). Lamb was a fervent admirer of Hogarth. "Many of Hogarth's pictures, [*i.e.*, prints] framed in black, hung round Lamb's sitting room in his various homes" (Lamb's *Works* by E. V. Lucas, i (1903), 408).

An Historical Sketch of the Art of Caricaturing. With Graphic Illustrations. By J[ames] P[eller] Malcolm, F.S.A. London: Printed for Longman and Co., 1813.

4to. Pp. 53-60 relate to Hogarth.

A Descriptive Catalogue of the Works of Hogarth, placed in the Gallery of the British Institution for Exhibition; . . . By Mr. Young, Keeper of the British Gallery. London: Printed by William Bulmer, and Co., Cleveland-Row, St. James's. 1814. Price One Shilling.

4to. Title; pp. 3-30. This exhibition, succeeding one of the works of Reynolds in the previous year, did much to draw attention to Hogarth's merit as a painter pure and simple. The descriptions are based upon Nichols and Ireland. One of the exhibits was a "Study for the Second Picture of the *Harlot's Progress*." This was added to the 2nd edition of the Catalogue.

On Hogarth's Marriage A-la-Mode. On Hogarth. Two articles in the *Examiner*, No. 336, June 5, and No. 338, June 19, 1814. By "W.H." [*i.e.*, William Hazlitt].

4to. Pp. 366-7, and pp. 398-9 of the volume for 1814. These papers, which were prompted by the foregoing Exhibition, were reprinted in the *Round Table*; and also, with additions, as No. vii. of Hazlitt's *Lectures on the English Comic Writers*, 1819, pp. 266-301; and 3rd edition (1841), pp. 274-311. Quotations from them already appear in the foregoing "Memoir"; but the following may be added here:—"Everything in his [Hogarth's] Pictures has life and motion in it. Not only does the business of the scene never stand still, but every feature and muscle is put into full play; the exact feeling of the moment is brought out, and carried to its utmost height, and then instantly seized and stamped on the canvas for ever. . . . Besides the excellence of each individual face, the reflection of the expression from face to face, the contrast and struggle of particular motives and feelings in the different actors in the scene, as of anger, contempt, laughter, compassion, are conveyed in the happiest and most lively manner" (p. 398).

Illustrations of Hogarth : i.e., Hogarth Illustrated from Passages in Authors he never read, and could not understand. [By the Rev. E. Ferrers.] London: Printed by and for Nichols, Son, and Bentley, Red Lion Passage, Fleet Street. 1816.

8vo. Title; "Introduction," pp. 3-8; "Postscript" [dated Nov. 13, 1815], 9-10; Text, 11-55. Frontispiece-Portrait (alleged) of Hogarth after drawing by Worlidge (see p. 146 n.). A second edition, "enlarged and corrected," with the additional title of *Clavis Hogarthiana*, was issued in 1817. The book was also reprinted in vol. iii. of Nichols's *Genuine Works*, 1817.

The Works of William Hogarth, from the Original Plates restored by James Heath, Esq., R.A.; with the Addition of many Subjects not before collected: to which are prefixed, a Biographical Essay on the Genius and Productions of Hogarth, and Explanations of the Subjects of the Plates, by John Nichols, Esq., F.S.A. London: Printed for Baldwin, Cradock, and Joy, Paternoster Row, by J. Nichols and Son, Parliament Street. 1822.

Atlas folio. Title; "Biographical Essay" and "Contents," pp. iii-xi; "Explanation of Plates," 1-52. There is a portrait of Hogarth for frontispiece, and 119 pages of plates, the original coppers of which, in 1822, were in possession of Messrs. Baldwin and Cradock.

Nollekens and his Times: comprehending a Life of that celebrated Sculptor; and Memoirs of several contemporary Artists, from the Time of Roubiliac, Hogarth, and Reynolds, to that of Fuseli, Flaxman, and Blake. By John Thomas Smith, Keeper of the Prints and Drawings in the British Museum. In Two Volumes. London: Henry Colburn New Burlington Street, 1828.

8vo. There are anecdotes of Hogarth at pp. 46-8; 94; 193-4, and 266-8 of vol. i.; in vol. ii., pp. 224-5 and 340-5 are devoted to him. Nollekens' biographer is more appreciative of Hogarth as an artist than as a man. But the following anecdote, bearing upon that pernicious practice of vails-giving which excited the ire of Jonas Hanway, may be quoted, as given from an MS. in the British Museum:—"One thing I omitted in relation to Mr. Hogarth, which deserves notice, and characterises his liberal and ingenious turn of mind. When I sat to him, near fifty years ago [says Dr. Cole, the writer], the custom was not introduced of not giving vails to servants. On my taking leave of him at the door, and his servant's opening it, or the coach-door, I cannot tell which (for I had no servant of my own), I offered him a small gratuity: the man very politely refused it, telling me, that it would be the loss of his place, if his master knew it. This was uncommon, and so liberal in a man of Hogarth's profession, at that time of the day, that it struck me the more, as nothing of the sort had before happened to me" (i. 48 n.).

Garrick in the Green Room! a Biographical and Critical Analysis of a Picture, painted by William Hogarth, and engraved by William Ward. By George Daniel. [Motto from the *Modern Dunciad.*] London: James Webb Southgate, 22, Fleet Street. 1829.

4to. Title; pp. 3-33. There is a frontispiece giving a reduced outline copy of the picture with the names of the persons represented. (For Ward's engraving, see "Catalogue of Prints.")

The Lives of the Most Eminent British Painters, etc. By Allan Cunningham. London [In Six Volumes]. 1829-1833.

Pp. 54-186 of vol. i. (1829) relate to Hogarth. Cunningham's *Lives* were edited in three volumes (1879-80) for Bohn's Standard Library by Mrs. Charles Heaton. Hogarth occupies pp. 44-151 of vol. i.; and a note at p. 143 says:—"The writer possesses a characteristic drawing of the same kind [*i.e.*, washed with Indian ink or bistre], in which a company of two gentlemen and a lady are represented seated at a table playing cards. A black servant hands tea, and a child plays with a little dog. The outlines in this drawing are very black and firm, and the whole is drawn in a most masterly manner."

Hogarth, Bewick and Green. [By Hartley Coleridge.] Article in *Blackwood's Magazine*. No. 186, October 1831.

8vo. Pp. 655-668 of vol. xxx. The paper is No. III. in a series entitled "Ignoramus on the Fine Arts;" and the Green is William Green (1761-1823), the landscape-painter of the lakes. The pages on Hogarth are sympathetic but desultory. Of his name the writer says—"An early print inscribed William Hogart, and a couplet in Swift's Legion Club,

How I want thee, humourous Hogart,
Thou, I hear, a pleasant rogue art,

are brought to prove that the final H was an unwarrantable innovation. Now, it so happens that the name is common in the north at this day [1831], and is always spelt Hogarth, but pronounced Hogart. Any one passing by the shop of Mr. Hogarth of Keswick, druggist, and sub-distributor of stamps, may resolve his doubts on this important subject" (p. 667). See also same paper in Hartley Coleridge's *Essays and Marginalia*, 1851, i. 250-86.

Memoir of W. Hogarth. Article in *Arnold's Magazine of the Fine Arts, etc.* No. 2, December 1832.

8vo. Pp. 81-92 of vol. i. "Hogarth (it concludes) was certainly the most original painter of the British School. . . . Those who discover in his works the caricaturist alone, must be ignorant of the means and intention of painting; they would probably deem Homer a wholesale slaughterer, Milton an ambitious madman, Shakespeare an obscene jester, and Johnson a pompous pedant; but, to such minds the task of erecting standards of intellect has never yet devolved, and the candid and thoughtful, unswayed by prejudice or ignorance, will ever stamp Hogarth as the painter of mankind." [*Il pittore del popolo*—it may be added—was the name given to Hogarth by Garibaldi when he went to visit the tomb at Chiswick of Ugo Foscolo.]

Anecdotes of William Hogarth, written by Himself : with Essays on his Life and Genius, and Criticisms on his Works, selected from Walpole, Gilpin, J. Ireland, Lamb, Phillips, and others. To which are added a Catalogue of his Prints ; Account of their Variations, and principal Copies ; Lists of Paintings, Drawings, etc. [With 48 plates.] London : J. B. Nichols and Son, 25 Parliament Street. 1833.

8vo. Title, "Preface" (dated March 1, 1833), "Contents" and "List of Plates," iii-xii ; Text, 1-416. John Bowyer Nichols, who compiled the volume, was the son of John Nichols, the antiquary, the collaborator of George Steevens (see *ante*, p. 171). It was printed in the same manner as John Major's *Trusler*, 1831, which it was intended to supplement.

Hogarth and his Works. Articles in the *Penny Magazine* for 1834 and 1835.

Pp. 121-8, 209-16, 249-56, 287-8, 329-30, 377-84, 401-2, and 481-2 of vol. iii. ; and pp. 12-13, 29-30, 81-88, 113-14, 145-6, 172-5, 193-5, and 209-16 of vol. iv. There are numerous illustrations drawn on the wood after Hogarth by Frederick William Fairholt and engraved by John Jackson. In the concluding paper, it was stated that the series would be republished "with about half as many more additional cuts and the text enlarged." They were abridged and re-arranged for vol. xii. of the *Cabinet Portrait Gallery of British Worthies*, 1847.

Lichtenberg and Hogarth. Article in the *Foreign Quarterly Review*, No. xxxii (1836).

8vo. Pp. 279-303 of vol. xvi. "His [Lichtenberg's] 'descriptions,' " says the writer, "may in fact be considered his *chef-d'œuvre* among his humorous writings ; it cannot, however, be said that he adheres very strictly to the duties of a commentator, since he not unfrequently allows himself to be carried away by his sportiveness much farther than is necessary, and is moreover apt to put a different construction upon many things, from what Hogarth himself appears to have intended. Often does it happen, again, that he makes what is subordinate in the subject principal in his description of it . . ." (p. 290). These criticisms cannot be gainsaid.

Patronage of British Art, an Historical Sketch : . . . illustrated with Notes, Historical, Biographical, and Explanatory. By John Pye, Landscape-Engraver, etc. [Motto from Barry.] London : Longman, Brown, Green, and Longmans, Paternoster Row. 1845.

8vo. Contains many valuable particulars respecting Hogarth and his contemporaries. At p. 89 is a beautiful little wood-cut, engraved by John Thompson, of the blue and white dragon-china punch-bowl used by the painter and his friends when they held their annual dinners at the Foundling Hospital. (See *ante*, p. 62.)

Memoranda ; or, Chronicles of the Foundling Hospital, including Memoirs of Captain Coram, etc., etc. By John Brownlow. London : Sampson Low, Lambs Conduit Street. 1847.

Large 8vo. Title and Advertisement ; " Contents," pp. iii-iv ; Text, pp. 1-231. The book contains plates of Hogarth's head-piece to a Power of Attorney (1739) ; of the Arms of the Hospital, supposed to have been designed by him, and an autograph receipt for the maintenance at Chiswick of two of the Foundlings during 1761-2 (p. 62 n.). It also includes portraits of Coram by Hogarth and B. Nebot, autographs of Coram and Wilkes, and various particulars respecting the painters and other notabilities connected with the Institution. A third edition of this book, under the title of *The History and Objects of the Foundling Hospital, with a Memoir of the Founder*, appeared in 1865. It is abridged, re-arranged, and has only three plates.

England under the House of Hanover, etc. By Thomas Wright. With numerous Illustrations, executed by F. W. Fairholt, F.S.A. In Two Volumes. London : Bentley, 1848.

8vo. Vol. i., which extends to the beginning of the reign of George III., contains much information respecting Hogarth. A revised edition, under the new title of *Caricature History of the Georges*, was issued in 1868.

The Tomb of William Hogarth. By Mrs. S. C. Hall. With Notes and Illustrations by F. W. Fairholt, F.S.A. Article in the *Art-Union* for August 1, 1848.

Pp. 252-256 of vol. x. As already stated (p. 144 n.), this contains (at p. 255) the only known sketch of the tombs of the dog and bird, and also of the interior of the traditional painting-room over the stable. It was afterwards reprinted in *Pilgrimages to English Shrines*, 2 vols., 8vo., 1850-3, 1st Series, pp. 274-294. In the *Art Journal* for May 1851, p. 148, appeared an article on " Hogarth's Tomb at Chiswick," in which attention was drawn to its dilapidated condition.

Essays and Marginalia. By Hartley Coleridge. Edited by his Brother. In Two Volumes. London : Edward Moxon, Dover Street, 1851.

Pp. 201-242, vol. ii., contains notes on Allan Cunningham's " Life of Hogarth " (see *ante*, p. 174). Hartley Coleridge's *adversaria* are not to be neglected, especially his comments on *Marriage A-la-Mode*, the *Election* series, the *Strolling Actresses*, and *Credulity, Superstition, and Fanaticism*. Here is a note on the last plate of *A Harlot's Progress* : " In some particulars of this print Hogarth has confounded two styles, which for the present we may designate the Cervantic and the Rabelaisian—dramatic satire and burlesque satire. The characters are copies of real life, not exaggerated, but brought out ; while the accompaniments, the mourning drapery, the scutcheon, etc., are utterly absurd if we suppose any imitation of a real street-walker's funeral intended. This is not a common fault with Hogarth. Fielding

has fallen into it in Jonathan Wild. Massinger and Ford perpetually in their comic parts, Shakespeare only just escapes it in Pistol" (p. 211).

William Hogarth und Seine Zeit, oder London in 18 Jahrhundert. Eine Sammlung von Stahlst: nach Hogarth's Originalen, mit Erzählungen von Adolph Göring. Leipzig: Payne, 1851-2.

4to. In ten Parts. There was a second edition in 1864-5 (twenty-five Parts).

The English Humourists of the Eighteenth Century. A Series of Lectures, delivered in England, Scotland, and the United States of America. By W. M. Thackeray. London: Smith, Elder and Co. 1853.

8vo. Pp. 219-241 are the beginning of the lecture on "Hogarth, Smollett, and Fielding," and relate to the painter. The notes are by James Hannay, in whose hands Thackeray placed the MS. of the Lectures for annotation in October 1852, before he started for America (*A Brief Memoir of the late Mr. Thackeray*, by Hannay, 1864, p. 25 n.).

La Caricature en Angleterre. By E. D. F. [? E. D. Forgues]. Articles in the *Revue Britannique* for November and December 1854.

Pp. 201-216 and pp. 321-352 of vol. xxiv.

A Hand-Book for Young Painters. By C. R. Leslie, R.A. . . . With Illustrations. London: John Murray, Albemarle Street. 1855.

8vo. Contains, chiefly in the Chapters on "Invention and Expression" and "Composition," much valuable criticism of Hogarth. Speaking of the Exhibition of 1814 (see *ante*, p. 172), he says: "It was then seen how great a master he was in all respects. How completely he bent the Art to his will; and, though alive to all the beauties of Painting, and rarely neglecting them, yet how steadily he kept in view the true end of Art—in no case ever permitting a minor excellence in any way to interfere with his story or expression. The purity of his colour was then acknowledged, as well as that zest of execution which tells us that painting was far more a pleasure than a labour to him. It is only in the later pictures of Jan Steen that I have seen faces so full of life and expression, and yet so slightly touched as are many of Hogarth's" (p. 136).

Hogarth in London Streets. By G. Walter Thornbury. Article in *Art Journal*, 1859.

Pp. 1-4 of vol. v. New Series. Reprinted in Thornbury's *British Artists*, 1861, vol. i., pp. 286-329, as "The Day after Hogarth's Death."

Londres il y a cent Ans. Par Francis Wey. Paris: Michel Lévy Frères, Libraires-Éditeurs Rue Vivienne, 2 Bis. 1859.

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8vo. Half-title. Title; "*Introduction (William Hogarth en France)*," pp. 1-15; Text, pp. 17-233. A French novel of Hogarth's time by the author of *Les Anglais chez eux*.

William Hogarth: Painter, Engraver, and Philosopher. Essays on the Man, the Work, and the Time. [By George Augustus Sala.] Articles in the *Cornhill Magazine*, from February to October 1860 (vols. i. and ii.).

These papers, which were partially illustrated, were republished by Messrs. Smith, Elder & Co. in 1866 (Title, "Contents," "List of Illustrations," and pp. 1-318). They are nine in number, the last ("Tail-piece") bringing the whole to a somewhat precipitate conclusion, as it deals with nineteen years of the painter's life. From the final lines it would appear that Sala intended to return to the subject. This, as far as we are aware, he never did; although it is no doubt to these studies in Hogarth that we owe the remarkable *pastiche* entitled the *Strange Adventures of Captain Dangerous*, which followed them not long afterwards in *Temple Bar*, and was republished by Tinsley in 3 vols. in 1863.

An English Painter's Tomb. By Charles Allston Collins. Article in *Macmillan's Magazine* for April 1860.

Pp. 489-94 of vol. i. record a visit to Hogarth's house and tomb while the alleged painting-loft over the stable was still in existence. (See *ante*, *The Tomb of William Hogarth*, p. 176.) The writer says the house was Sir James Thornhill's. But *cf.* p. 141 n. of this book.

Widow Hogarth and Her Lodger [Alexander Runciman]. By Dutton Cook. Article in *Once a Week* for December 29th, 1860.

Pp. 10-13 of vol. iv. The paper was reprinted in *Art in England*, 1869, pp. 104-122. Runciman, it seems—like Hayman and Mrs. Grace—had the temerity to try *his* hand at a *Sigismunda*.

Hogarth and his Pictures. A Lecture delivered before the Young Men's Christian Association in Exeter Hall. By the Rev. Hugh Stowell Brown. London: 1860.

8vo. Pp. 321-57 of the volume of Lectures from November 1859, to February 1860.

Anecdote Biography. William Hogarth, etc. By John Timbs, F.S.A. [Vignette of "Hogarth's House at Chiswick."] London: Richard Bentley, New Burlington Street. 1860.

8vo. Pp. 1-94, and p. 370 relate to the painter, of whom there is a portrait on steel engraved by J. B. Hunt from Hogarth's own picture in the National Gallery.

The Complete Works of William Hogarth; in a Series of One Hundred and Fifty Steel Engravings, from the Original Pictures [?]. With an Introductory Essay, by James

Hannay; and Descriptive Letterpress, by the Rev. J. Trusler, and E. F. Roberts. [Quotation from Sala.] London: Richard Griffin and Company, 10, Stationers'-Hall Court. [1860 ?]

4to. Title; "Contents"; "Hogarth as a Satirist" [Hannay's Essay], pp. i-xiv; "Biography of Hogarth," xv-xviii; Text, 1-201. There is also an engraved title, "Hogarth's Works," with vignette of the Milkmaid from the *Enraged Musician*. Mr. Hannay's Essay, it may be added, although restricted to a single aspect of Hogarth's genius, viz., his relation to the severer masters of satire, is a most scholarly and vigorous contribution to the literature of the subject. A part of its concluding plea may be here quoted. After specifying what the artist's satire could not effect, Hannay goes on: "We may honestly, however, claim for Hogarth this much, that wherever there has been improvement, it has been improvement of a kind which he was labouring in his time to bring about. 'Gin Lane' is a less horrible thoroughfare, and more under the control of the laws in these days of gas and police. We have acts of parliament levelled against the abominable young rascal who is torturing the cat in 'Progress of Cruelty—Part I.' Bedlam is a paradise for the Rake compared with what it was when Hogarth sent him there. Apoplectic gentlemen, requiring bleeding at a public dinner, and dying with oysters on their forks, are unknown. Counsellor Silvertongue would be cut on circuit. All the amenities of life—in short, the decencies, decorums, humanities, and philanthropies generally—are infinitely advanced since the days of William Hogarth. With the other side of the question we are not now concerned; but so much is true; and the great satirical painter must surely be allowed his share in the change. What reformer or legislator of the period which has wrought the change has been ignorant of his works? What student of the past, or what thinker has not learned something from them? Their familiar figures, reproduced in many shapes, have fallen broadcast over the land; and while educating thousands by their thoughtfulness, charming them with their humour, and touching them with their pathos, have helped to prepare the mind and heart of England for a milder and purer social life" (p. xiv).

Histoire des Peintres de Toutes les Écoles. École Anglaise par M.W. Bürger. Paris: Vve. Jules Renouard. M DCCC LXIII.

Folio. Contains an article of 16 pp. by Philarète Chasles, with Portrait and seven illustrations.

Life and Times of Sir Joshua Reynolds. . . . Commenced by Charles Robert Leslie, R.A. Continued and concluded by Tom Taylor, M.A. In Two Volumes. London: John Murray, 1865.

8vo. Contains many references to Hogarth (see "Index," i. 501-2). The following may be quoted for its mention of the mulberry-tree (*ante*, p. 143). "Soon after my arrival in London [? 1811-12], nearly half a century ago, being at Chiswick, I [C. R. Leslie] was struck with the appearance of the house, and the style of the windows, so like such objects in his [Hogarth's] pictures that I almost expected to find

the windows and the walks alive with men in bag-wigs and women in hoops. In the garden there was a large mulberry-tree. I was told by an old person who remembered Mrs. Hogarth, that she regularly invited the children of the village every summer to eat the mulberries; a custom established by her husband, and probably not discontinued by Mr. Cary, the translator of Dante, who afterwards occupied the house for some years (i. 234-5).

A Century of Painters of the English School; with Critical Notices of their Works, and an Account of the Progress of Art in England. By Richard Redgrave, R.A., and Samuel Redgrave. [Motto from Locke.] In Two Volumes. London: Smith, Elder and Co., 65 Cornhill, 1866.

8vo. Chap. ii. (pp. 44-61 of vol. i.) relates to Hogarth. A second edition in one volume of viii-xxiv, 1-479 pp., "abridged and continued," was issued in 1890. From this, in which the artist occupies pp. 17-25, we borrow the following description, apparently *de visu*, of some traditional Hogarths not hitherto referred to in the present volume. "They are a curious relic of Hogarth's time, perhaps even some of the work of his hand, and are in a house, No. 75, Dean Street, Soho, once the residence of Sir James Thornhill. Entering this house from the front door, now closed, you are opposite the bottom of a flight of stairs occupying three sides of the hall, the fourth side, on the first floor, forming a passage or gallery leading past the front room to two apartments lighted from the back of the house. Up to the height of this gallery the lower floor has been painted to imitate channelled stonework, terminating on the first floor level with a richly-ornamented stone stringing; above that level, on the wall opposite the gallery, is a painted representation of a colonnaded corridor, having two arched openings between coupled columns with an ornamented balustrade, and a third arched opening between columns opposite the windows. The other side of the corridor is represented as open to the sky; above the entablature which the columns support is a covered ceiling, and in the centre an oval perspective of a balustrade, opening also to the sky with figures looking over it towards the spectator. But the principal interest in the work is concentrated on groups of figures looking out from the arched openings below. In each of these openings there are five figures of small life size, painted with a free hand and much skill, and of the Thornhill period. They call to mind some of the figures in Hogarth's pictures; one lady especially may have been Lady Thornhill, from the likeness to Mrs. Hogarth, and all have, more or less, the appearance of portraits, while they are very unlike, in treatment and execution, the works by Thornhill's hand at Greenwich and at Hampton Court. One of the figures is a black servant, with a turban, such as we see in the *Marriage à la Mode*" (pp. 24-5). Mrs. S. C. Hall also describes these pictures in *Pilgrimages to English Shrines*.

William Hogarth. Roman. Von A. E. Brachvogel. [In three vols.] Berlin: Janke, 1866.

8vo. Pp. 987. Brachvogel is also the author of *Hogarth*, a Drama in five Acts, Berlin, 1870, the scene of which is laid in London in

September 1733. Among the characters are Bolingbroke, Sir Robert Walpole, Lord Chesterfield, Sir John Gonson, Richard (!) Thornhill, "Hofmaler," his daughter Mary (!) and "Twakum," gaoler of Newgate, where the piece finishes.

William Hogarth. By Théophile Gautier. Article in *L'Artiste* for August 1868.

Pp. 155-172. This is reprinted at pp. 315-344 of Gautier's *Guide de l'Amateur au Musée du Louvre*, etc., Paris: Charpentier, 1882. Under the title of "English Art from a French Point of View," M. Gautier's notes in the *Moniteur* on Hogarth at the International Exhibition of 1862 were translated by Sala in *Temple Bar*, for June and September 1862, being pp. 320-326 of vol. v. and pp. 258-272 of vol. vi.

William Hogarth. Par M. F. Feuillet de Conches. Article in the *Gazette des Beaux-Arts, Livraison 147, 1^{er} Septembre, 1868.*

Pp. 185-214 of Tome xxv. M. de Conches is naturally stronger on the critical than the biographical side. He confounds Vanloo's portraits of Gibber and his daughter with Hogarth; he confuses Colley and his son; and he supposes that, in 1757, Hogarth succeeded his father-in-law as Serjeant Painter, whereas Sir James Thornhill died in 1734. But he speaks of several of the pictures as if he had seen them; and his characterization of Hogarth's painting may be quoted:—"La peinture d'Hogarth est généralement libre, brutale de touche, un peu terne, molle et lâchée, parce que, pressée d'exprimer ce qu'elle a à exprimer, elle court droit au fait et ne se soucie pas plus que celle de Goya des règles banales. Hogarth savait et beaucoup, mais avant tout c'était un diseur familier qui ne cherchait point les effets de style et qui cependant les trouvait au besoin, toujours vif, saisissant, à force d'émotions intimes, de vie et de vérité. Il n'avait ni le dessein ni le temps de se mettre devant son chevalet pour se montrer peintre, pour lutter de parti pris avec la lumière, se jouer avec un effet de coloris et chercher un triomphe de palette. Ce n'est pas absolument que chez lui l'habitude du burin eût nui à la peinture: sous ce burin était un pinceau; mais la pensée est sa préoccupation première: le pittoresque vient s'il le peut. L'exécution, toujours suffisante, est parfois énergique; mais, pour tout exprimer en un mot, elle n'est pas toujours égale en profondeur à la pensée" . . . (p. 212).

Historical Sketches of the Reign of George II. No. xii.—*The Painter* [By Mrs. Oliphant]. Article in *Blackwood's Magazine* for August, 1869 (No. 646).

Pp. 140-168 of vol. cvi. These sketches were afterwards published in two vols. in 1869. Mrs. Oliphant sums up as follows:—"There is little to be said of him [Hogarth] beyond what has been said. He was childless, and had no personal life to throw gleams of more human interest upon the story of his career. No man before or since has painted a story like him, or set forth a parable with such authentic force and boldness. Without any absolute horror of or indignation against vice, he traced its course with a hand that never flinched from

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any detail, or hesitated at any catastrophe, making it so plain to an age which needed teaching that he who ran might read. He was genial, vehement, and warm in manners and temper; but his intellect was cold, and did its work without much assistance from the heart. Before his pictures the vulgar laugh, and the serious spectator holds his peace, gazing often with eyes awestricken at the wonderful unimpassioned tragedy. But never a tear comes at Hogarth's call. It is his sentence of everlasting expulsion from the highest heaven of art" (p. 168).

Hogarth's Five Days Peregrination by Land and Water 1732. Abi tu et fac Similiter. [Sepia Design.] *Hogarth's Frolic. The Five Days' Peregrination around the Isle of Sheppey of William Hogarth and his Fellow Pilgrims, Scott, Tothall, Thornhill and Forrest.* [Small woodcut.] With Sketches in Sepia from the Original Drawings illustrating the Tour by W. Hogarth and Sam. Scott [and several Woodcuts]. London: John Camden Hotten, 74 and 75 Piccadilly, W. [1871.]

4to. Two titles; "Introduction," pp. i-xiv; "Title" (to prose); Text, 1-20; Title (to verse); Text, 1-52. A Reprint of E. Forrest's prose version of the Tour, and of W. Gostling's rhymed paraphrase (see *ante*, p. 27). Plate i. ("Hogarth painting the Comic Muse"), ii. iii. and xiii. form no part of the illustrations to the Tour. On the other hand, the book does not include a copy of Thornhill's map.

The Works of William Hogarth reproduced from the Original Engravings in permanent Photographs and newly described with an Essay on the Genius and Character of Hogarth by Charles Lamb. [In Two Volumes.] London: Bell and Daldy, York Street, Covent Garden. 1872.

4to. Volume I. Title; "Preface;" "List of Plates," vii-xi; "A Few Words about Hogarth," by W[illiam] C[osmo] M[onkhouse], xiii-xviii; Lamb's "Essay," 1-22; Text and Plates unpagged. Volume II. Title; Text and Plates unpagged. The descriptions are by Mr. Monkhouse and the author of the present Memoir. The volume includes all the prints in Baldwin and Cradock's collection of 1822, two only excepted; and they also include one plate at that time never previously reproduced in a volume of Hogarth's prints, viz., a copy of Cheesman's engraving (1825) of *The Lady's Last Stake; or Picquet; or Virtue in Danger* (see p. 124).

William Hogarth. By Carl Justi. Articles in Lützwow's *Zeitschrift für Bildende Kunst*, 1872.

4to. Pp. 1-8, and pp. 44-54 of vol. vii.

William Hogarth. By Sidney Colvin. Article IX in a series "From Rigaud to Reynolds" in the *Portfolio* for 1872-3. With Autotype of *Time Smoking a Picture.*

Folio. Pp. 146-155 of vol. iii. Mr. Colvin's closely-woven style does not lend itself readily in quotation; but every student of Hogarth will

do well to read his remarks upon the painter's intellectual and moral qualities, as well as upon his colouring, execution, and design,—points still too much disregarded by those who regard him almost exclusively as a mirth-maker and caricaturist (see p. 150 n.).

Homes, Works, and Shrines of English Artists, with Specimens of their Styles. By Frederick William Fairholt, F.S.A. London: Virtue and Co., 1873.

4to. Pp. 39–45 treat of "William Hogarth." The papers are reprinted, with additions, from the *Art Journal*. The illustrations in this case include a sketch of the house in Leicester Square, showing the bust over the door, of the Chiswick House, and of the artist's palette in the Royal Academy.

Catalogue of Prints and Drawings in the British Museum. Division I. Political and Personal Satires. Vols. ii. to iv. [June, 1689 to c. 1770 :—Nos. 1236 to 4838.] Prepared by Frederic George Stephens,* and containing many Descriptions by Edward Hawkins, late Keeper of the Antiquities, F.R.S. Printed by Order of the Trustees, 1873–83.

Four volumes, volume iii. being in two parts. "In no respect was the Cataloguer more fortunate than in being able in some cases to cast new light, and in a much greater number of instances, a stronger light than time had permitted to remain on the masterpieces of Hogarth, their satiric force, their multitudinous allusions to individuals, their pathetic and moral applications, and even their historical significance" (*Introduction to vol. iii., part i., p. xvii.*). These volumes are in truth, as far as the subject comes within their scope, a vast storehouse of Hogarthiana, not to be safely neglected by any student of Hogarth's work and epoch.

Leicester Square; its Associations and its Worthies. By Tom Taylor, . . . With Illustrations. London: Bickers and Son, 1, Leicester Square, W. 1874.

8vo. Chapter xii. (pp. 281–340) is entitled "Hogarth at the Golden Head." There is a photograph of his picture in the National Gallery, and a cut of the Chiswick House from Timbs. § Hogarth is also referred to in Appendix C, pp. 493–5, of which relate to the murderer, Theodore Gardelle. Mr. Taylor was an art-critic, and, in view of certain stereotyped objections to the artist's subjects, the following deserves quotation :—"At no time was the work meant *virginibus puerisque*. But of Hogarth, if of any satirist, I believe it may be truly said, that no prurient intention ever perverted his pencil, no sympathy with the sin he was scourging ever turned aside his lash; that no more wholesome, cleanly and right-minded man ever undertook, with a better purpose, the delineation of vice and sin, public and private, at a time when both displayed themselves unblushingly in their coarsest forms" (p. 297).

* Mr. Stephens died March 8, 1907.

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The East Haddon Hogarths. By "Video" [Mr. John C. Conybeare.] Article in the *Art Journal* for September 1874 (No. cliii. New Series).

Pp. 265-268 of vol. xiii, New Series. An extremely interesting account of twelve oil paintings by Hogarth, illustrative of "Hudibras," at East Haddon Hall, an old Northamptonshire manor-house. Mr. Conybeare, who died in 1884, was at this date the owner of the pictures (see *post*, "Catalogue of Paintings").

English Graphic Satire, etc. By Robert William Buss. Printed for the Author by Virtue and Co. *For Private Circulation only.* 1874.

"Folios" ix and x, pp. 73-90 mainly relate to Hogarth.

William Hogarth. By A. Genevay. Articles in *L'Art* for 1875.

Folio. Pp. 112-126 and pp. 177-181 of vol. i. With a woodcut of *Garrick as Richard III.*

Hogarth as an Historian. By W. J. Morgan. Article in the *St. James's Magazine* for 1878.

Vol. xlv., p. 206.

Die Werke von W. Hogarth. Nach den Original-Platten auf 118 Blättern photo-lithographirt . . . nebst einem biographischen Essay über den Genius und die Schöpfungen Hogarth's sowie Erklärungen der einzelnen Bilder von John Nichols. . . . Bearbeitet von E. C. Barschall, Brünn [printed] und Wien, 1878.

Folio. Title; "Essay" iii-x; Text, pp. 1-48; "Register."

Hogarth. By Austin Dobson. London: Sampson Low, Marston and Co., 1879.

Svo. Titles; "Preface," pp. v-vi; "Contents," vii-viii; "List of Illustrations;" "Bibliography," xi-xii; Text, "Chronology," "List of Engravings," etc., "List of Paintings," etc., etc., 1-128. One of the series of the "Illustrated Biographies of the Great Artists," of which the present volume is an expansion.

Hogarth and Landseer. By W[illiam C]osmo M[onkhouse]. Three Articles in the *Art Journal* for September, October and November 1879. With 14 illustrations.

4to. Pp. 178-9; 201-4, and 245-9 of vol. xviii. The first paper is introductory; the second treats of Hogarth as an animal painter in relation to Landseer; the third, of Landseer as a humourist in relation to Hogarth. The key to the writer's argument is contained in the following:—"The moral as well as the physical resemblances between man and brute were caught and utilized by both artists: the one [Landseer] mainly for the exaltation of the brute, the other [Hogarth] mainly for the depreciation of man" (p. 204).

The Masters of Genre Painting, etc. By Frederick Wedmore. With Sixteen Illustrations. London: C. Kegan Paul and Co., 1, Paternoster Square, 1880.

8vo. Pp. 221-7 relate to Hogarth, from whose *Marriage A-la-Mode* there is an illustration. Mr. Wedmore's all-too-brief appreciation touches incidentally upon Hogarth's affinities with Jan Steen and upon the traces of French influence in his design. "He was the first of English Genre painters, and though a century and a half has passed since his practice, he remains the greatest" (p. 221). . . . "His sense of colour is much finer, his control more ample, than that of the humourist who followed him—David Wilkie. His sense of a sober harmony is greater than that of Leslie—the latest English Genre painter who has entered into history" (p. 225).

Kunst und Künstler. Von Dr. Robert Dohme. Dritte Abtheilung. Leipzig. Verlag von E. A. Seemann, 1880.

8vo. Part ciii., pp. 3-22, is "William Hogarth, von J. Beavington-Atkinson.

The Normanton Hogarth. By Austin Dobson. Article in the *Magazine of Art* for September 1882.

Pp. 441-43 of vol. v. A description of the "Graham Family" exhibited at Burlington House in 1882.

William Hogarth. By Feuillet de Conches. Articles in *L'Artiste* for November and December 1882.

8vo. Pp. 365-383, and pp. 463-482 of vol. xvii. (*Nouvelle Période*). With copies of the *Oratorio*, *Scholars at a Lecture*, the *Strolling Actresses*, the *Cockpit*, and *A Sleeping Congregation*. An editorial note (p. 365) says that these papers are part of a *Histoire de l'Ecole Anglaise de peinture*, etc., by M. de Conches, published by Ernest Leroux, Paris.

Hogarth's House and Tomb. By Austin Dobson. Article in the *Magazine of Art* for December 1882.

Pp. 70-74 of vol. vi. With excellent sketches of the house and tomb (as they appeared in 1882) by Mr. Frank Murray.

La Peinture Anglaise. Par Ernest Chesneau. Paris: A. Quantin. [1882.]

Pp. 9-26 and 319-20 relate to Hogarth, whom M. Chesneau defines as "avant tout un peintre moraliste." His account has some errors of fact and description for which the following atones:—"Malgré la lourdeur et l'incorrection de son dessin, il a poussé plus loin que pas un artiste au monde l'éloquence, sous le crayon, du geste, de l'attitude, de l'expression, c'est-à-dire rendu la physiognomie du visage, la physiognomie du mouvement, et dans un tel et si parfait accord qu'on lit clairement les pensées de convoitise, de haine, de bassesse, de souffrance, d'abêtissement, de douleur, de folie, de concupiscence, de terreur, de joie, de misère morale, de misère sociale qui s'agitent en ces âmes fulotes, en ces crânes aplatis ou pointus, en ces visages bouffis ou éniaciés, exsangues ou apoplectiques, en ces corps gonflés comme une outre ou fendus comme des pincettes, difformes, tordus,

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contrefaits par toutes les maladies qui peuvent, dans l'homme, atteindre l'esprit et la bête" (p. 320). *La Peinture Anglaise* has been translated by L. N. Etherington, with an Introduction by Ruskin, for Cassell's "Fine Art Library."

Hogarth and the Pirates. By F. G. Stephens. Article in the *Portfolio* for 1884. With four illustrations (two originals and two piracies of "Rake's Progress," Nos. 1 and 5).

Pp. 2-10 of vol. xv.

Some Portraits by Hogarth. By Austin Dobson. Article in the *Magazine of Art* for November 1884.

Pp. 40-4 of vol. viii. With woodcuts of "Dr. [?] Arnold," "Miss Arnold," and "Ashby Lodge" from the Fitzwilliam Museum; and of "Lavinia Fenton" from the National Gallery. ("Dr. Arnold"—it seems—should be "George Arnold, Esq.," d. 1766,—see Baker's *Northants*, 1822).

La Caricature en Angleterre. William Hogarth. Par M. Augustin Filon. Article in the *Revue des Deux Mondes*, 18 Janvier, 1885.

Pp. 385-423 of tome lxvii. The paper of the accomplished author of the *Contes du Centenaire* is rather a brilliant sequence of descriptions of Hogarth's prints than an examination of his merits as a painter. Naturally he falls into some trivial errors. Because Sala speaks of "Dominie" Hogarth, M. Filon concludes that Richard Hogarth's christian-name was "Dominique," and Counsellor Silvertongue figures as "Silvertong." He does full justice, however, to the moral purpose which even Walpole recognised:—"Deux choses, d'ailleurs, peuvent ennoblir le réalisme: la pureté des intentions morales, qui tient lieu de goût, et la précision des peintures, qui donne à une toile de genre, à mesure qu'elle vieillit, la valeur et l'autorité d'un tableau d'histoire. Ni l'une ni l'autre de ces justifications n'a manqué à l'œuvre réaliste de William Hogarth" (p. 394). Genius he denies to him,—he is a "compilateur de faits psychologiques." "Il est, et doit rester pour nous un homme de talent, au second rang parmi les moralistes, au troisième parmi les dessinateurs. Comme peintre, il ne peut être classé" (p. 423).

The London of Hogarth. By W. E. Milliken. Article in *London Society* for March 1886.

Pp. 235-40 of vol. xlix.

Hogarth's Frolic. The Five Days' Peregrination. 1732. [By "J. G." i.e., Joseph Grego.] Article in the *Graphic* for September 17, 1887. With seven illustrations by Charles Green, R.I.

Folio. Pp. 313-6 of vol. xxxvi. Five of the original drawings for the illustrations were exhibited in 1889 at the Royal Institute of Painters in Water Colours ("English Humourists in Art," Catalogue, p. 34). They are at present in the possession of Mr. Grego and Mr. Thomas C. Venables.

Old London Picture Exhibitions. By F. G. Stephens. Articles in the *Art Journal* for February, March, September, and December 1887.

Pp. 44-8, 85-8, 309-12, and 397-401 of vol. for 1887. Contains many particulars respecting Hogarth in connection with the earlier picture exhibitions up to the Society of Arts Exhibition of 1760. At p. 87 is a copy of Thomas Burgess's rare caricature entitled *A Club of Artists*; at p. 309, Paul Sandby's *Set of Blocks for Hogarth's Wigs*.

English Art in the Public Galleries of London. Published under the direction of T. Humphry Ward. London: Goupil and Co. [1887.]

Large Folio. Pp. 1-12 (Part I.) contain an article on Hogarth by Austin Dobson, with photogravures of Hogarth's two portraits of himself, of *Sigismunda*, and of the *Marriage A-la-Mode*, all taken from the original pictures.

A Popular Handbook to the National Gallery . . . Compiled by Edward T. Cook. London: Macmillan and Co., and New York. 1888.

8vo. Pp. 424-27, 429, 430, 433, 435-440, and 444 refer to Hogarth and his pictures in the National Gallery. A second edition followed in 1889; a third in 1890.

Thackeray's Lectures on the English Humourists of the Eighteenth Century. Mit Bibliographischem Material, Litterarischer Einleitung, und Sachlichen Ammerkungen für Studierende. Herausgegeben von Ernst Regel. V. Hogarth, Smollett, and Fielding. Halle. Max Niemeyer. 1889.

8vo. Pp. 1-33, and pp. 86-7 relate to Hogarth,—pp. 17-33 being Thackeray's lecture with James Hannay's notes. The *Einleitung* (*Bibliographie, Hogarth's Leben und Character, Hogarth in seinen Werken*) is excellently done.

The Royal Academy in the Last Century. By [the late] J. E. Hodgson, R.A., Librarian, and Fred. A. Eaton, Secretary of the Royal Academy. Article I. in a series beginning in the *Art Journal* for May 1889.

4to. Pp. 129-134 of the volume for 1889. The subsequent articles afterwards supplied part of the material for the volume by the same writers entitled *The Royal Academy and its Members, 1768-1830, 1905*,—chapter i. of which contains a few references to Hogarth. The paper has four illustrations, one being from the picture by Hogarth representing the Life School at the Academy in Peter's Court, St. Martin's Lane (see *ante*, p. 48), and another the entrance to the same.

William Hogarth. Mit 58 Illustrationen. Leipzig. Verlag von Bruno Lemme. [188 ?]

Sm. 4to. Title: pp. 3-128. Nos. 16-20 of the *Universal-Bibliothek den bildenden Künste*.

William Hogarth. Vortrag von Prof. Emil Soffé, gehalten in Mährischen Gewerbe-Museum am 11, November, 1889. Separat-Abdrücke der Mittheilungen des Mährischen Gewerbe Museums. Brunn 1890. Druck von W. Burkart. Folio. Title; pp. iii-xiii.

Hogarth's Tour. By Austin Dobson. Article in the *Fortnightly Review* for August 1890 (N° cclxxxiv).

Svo. Pp. 218-23 of vol. xlviii. (New Series). Reprinted with additions in *Eighteenth Century Vignettes* (Third Series), 1896, under the title of "The Adventures of Five Days" (pp. 134-147).

A Bibliography of William Hogarth. By Frank Weitenkampf ("Frank Linstow White") of the Astor Library, New York City. Cambridge, Mass.: Issued by the Library of Harvard University, 1890.

No. 37 of "Bibliographical Contributions" edited for the University by Justin Winsor.

Chiswick, Past and Present. By C. J. Hamilton. With Illustrations by Mrs. L. Jopling Rowe. Article in the *English Illustrated Magazine* for September 1891 (No. 96).

Pp. 874-85 of vol. viii. There is an illustration of Hogarth's tomb which should be added to those mentioned on p. 144 n.

The New Hogarth at the National Gallery. By Austin Dobson. Article in the *Illustrated London News* for 2 July, 1892.

A history and description of Hogarth's picture of his six servants (see p. 146).

Thomas and Paul Sandby, Royal Academicians. Some Account of their Lives and Works. By William Sandby. London: Seeley and Co. 1892.

Pp. 33-39 and 49-53 contain references to Hogarth. The former treat chiefly of Hogarth's antagonism to the establishment of a Royal Academy, and of the caricatures which Paul Sandby produced upon the publication of the *Analysis* and the *Times*, Plate I. These performances have been characterised generally at p. 104. But as Paul Sandby's list seems to have been made rather longer than he deserved, those which are acknowledged to be his by his biographer and descendant may here be enumerated. They are:—*A New Dunciad, The Burning of the Temple of Ephesus, The Painter's March from Finchley, A Mountebank Painter, Pugg's Graces, The Analyst . . . in his own Taste, The Author run mad, Burlesque sur le Burlesque, The Magic Lantern, A Set of Blocks for Hogarth's Wigs, and The Butifyer*,—full descriptions of all of which will be found in vol. iii., Part 2, pp. 888-900, and vol. iv., pp. 136 and 193 of the *Catalogue of Prints and Drawings in the British Museum*.

L'Art du Rire et de la Caricature. Par Arsène Alexandre. 300 fac-similés en noir et 12 planches en couleurs d'après

les originaux. Paris : Ancienne Maison Quantin
Librairies-Imprimeries Réunies, 7, Rue Saint-Benoit [1893]

Chap. xiv. deals with "*Le Tempérament anglais.—Hogarth et son œuvre*," and there are copies of *John Wilkes, Gin Lane, Beer Street*, and Plates I. and II. of *Marriage A-la-Mode*. This is M. Alexandre's impression of *The Invasion* :—"Hogarth, en bon Anglais, a fait quelques caricatures contre la France ; si elles étaient bonnes nous les goûterions, sans amour-propre aucun. Elles manquent de sel, il suffira d'en citer une ; c'est le plan d'une invasion française sur les côtes britanniques. Le satirique offre à son public le terrible spectacle d'une troupe de mimes venant planter sa bannière au beau milieu d'un des quartiers de Londres. Des vers menaçants rassurent les envahis : 'On leur montrera, à ces fanfarons, que le bœuf et la bière permettent d'asséner de bons coups, mieux que la soupe et les grenouilles rôties.' Chacun sait qu'en Angleterre, la plaisanterie la plus en faveur encore maintenant dans les basses classes—et peut-être un peu plus haut—est de nous représenter comme d'exclusifs mangeurs de grenouilles. On pourra remarquer en outre cette perpétuelle crainte de l'invasion qui a hanté de tout temps ces insulaires, pourtant si bien protégés par la nature et qui se traduisait encore il y a peu d'années [*Blackwood's Magazine*, May, 1871], d'une façon comique par la célèbre brochure de la *Bataille de Dorking*" (p. 82).

The History of Modern Painting. By Richard Muther. In three Volumes. London : Henry and Co., 1895.

Pp. 20-29 of vol. i. relate to Hogarth, who is described as a pictorial moralist and anecdotist,—a "literary hybrid." "What marks the greatness of Hogarth is his freedom from foreign and ancient influences" (p. 20). . . . "In the National Gallery, which possesses the originals of 'Marriage à la Mode,' one is astounded at the technical qualities of Hogarth's painting. Whoever has been misled by the engraved reproductions, and looks for bad, distorted drawing, may here learn to know him as a painter in the fullest sense of the word. There is no sign left of the defective caricature which disfigures the engraving ; there is a severe, unadorned manifestation of realism, of an art that has from the outset rooted itself in modern life" (p. 22). . . . "What Hogarth could do, when he put off the schoolmaster, he has shown above all in his portraits. There he is an entirely great painter. His pictures have no more that Van Dyck-like elegance, which had become the mode in England before him ; they are robust, erude Anglo-Saxon, strongly and broadly painted withal, sketches in the best sense of the word. His 'Shrimp Girl,' in the National Gallery, for instance, is a masterpiece to which the nineteenth century can hardly produce a rival" (p. 29). Mr. Muther is Professor of Art History at the University of Breslau, and late keeper of the Prints at the Munich Pinakothek.

William Hogarth. By Joseph Grego. Articles in *Magazine of Art* for August and September 1895.

Pp. 375-7 and 412-16 of vol. for 1895. One of a series entitled "Our Graphic Humourists."

Social England. . . . Edited by H. D. Traill, D.C.L. Vol. V. London : Cassell and Co. 1896.

8vo. Chap. xviii, pp. 270-277, under "Art: Painting," contains an estimate of Hogarth by Dr. Reginald Hughes. There are also references to Hogarth at p. 569.

Was Hogarth a Plagiarist? Article in *Magazine of Art* for April 1896.

Pp. 228-30. Discusses the connection between Hogarth's plates in the *Hudibras* of 1726 and the plates in Baker's edition of 1709-10. (p. 18 n.). See also *Notes and Queries* for September 19, 1896, *et seq.* on "The First Illustrations to 'Hudibras.'"

William Hogarth. By John C. Van Dyke. Article in the *Century Magazine* for July 1897.

Pp. 323-30 of vol. liv. Here is a passage on Hogarth as a colourist. "Hogarth was not less skilful in the handling of colour. There is a sharp brick quality often shown in his flesh that is peculiar to English painting, but in other respects he is most forceful when being most subtle. His tones are usually pure, though he often used broken notes to attain delicacy. All colours—reds, blues, greens, grays, Jan Steen's yellows—are seen upon his canvases, and they seem to be laid on easily, without kneading, mixing or emendation. Moreover, they are to-day in an excellent state of preservation, for Hogarth used no bitumen, like those who came after him, and tried no experiments with fugitive colours. . . . Hogarth's colours are as clear, pure, and serene as when first painted. He knew very well what he needed, and resorted to no studio expedient in obtaining it. Frank, honest little man that he was, he painted in a frank, honest way. His handling is not remarkable, but it is effective. The sketch of the 'Shrimp Girl' shows both his brush-work and his colour to advantage. It is a scheme in reds, browns and grays done swiftly, but with knowledge, taste, and skill" (p. 330). The article has illustrations by Timothy Cole of *Garrick and his Wife*, of the *Marriage Contract (Marriage A-la-Mode)*, and of *Hogarth Painting the Comic Muse*. The *Shrimp Girl* was given in the same magazine for November 1896.

Hogarth's "Mrs. Salter," at the National Gallery. By Claude Phillips. Article in the *Art Journal* for May 1899.

Pp. 149-50. An article upon the portrait of Hogarth's sister added to the National Gallery in 1898.

Catalogue of Drawings by British Artists, etc., preserved in the Department of Prints and Drawings in the British Museum.

By Laurence Binyon, B.A., Assistant in the Department of Prints and Drawings. Vol. ii. 1900.

8vo. Pp. 316-326 refer to Hogarth.

A Note on Some Newly Acquired Drawings by Hogarth in the British Museum. By Austin Dobson. Article in the *Magazine of Art* for January 1901.

Pp. 104-7 of vol. xxv. With *facsimiles* of three of the drawings for the

Apprentice Series acquired by the British Museum in 1896. See post, "Catalogue of Prints."

The Family of Hogarth. By Max Roldit. Article in the *Connoisseur* for November 1901.

Pp. 143-6 of vol. i. Contains portraits of Mrs. Richard Hogarth (the artist's mother), Lady Thornhill, and other illustrations.

William Hogarth. By G. Elliot Anstruther. London: George Bell and Sons, 1902.

Pott 8vo. Title; "Preface"; "Table of Contents"; "List of Illustrations," Text, 1-68; "Chronology," 69-70; "Selected Bibliography," 71. One of "Bell's Miniature Series of Painters."

Hogarth and His House. By Frederick W. Peel, Associate of the Royal Institute of British Architects. Illustrated by Lieut.-Colonel Shipway, V.D. London: Simpkin Marshall and Co. [1904].

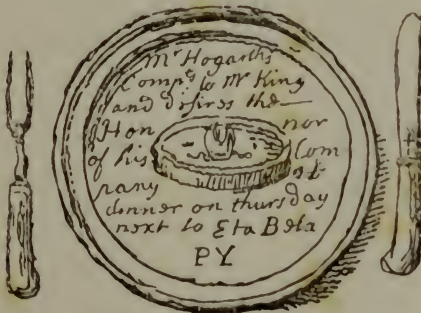
Contains photographs of the house, rooms, tomb, mulberry-tree, gate-vases, etc., with a List of Prints exhibited.

William Hogarth. By G. Baldwin Brown, M.A., Professor of Fine Art in the University of Edinburgh. Illustrated with Twenty Plates, and a Photogravure Portrait as Frontispiece. London: The Walter Scott Publishing Co., Ltd. New York: Charles Scribner's Sons, 1905.

Title; "Preface," v-vii; "Contents," ix-xi; "List of Illustrations," xii; Text, 1-184; "Appendices," 185-209; "Index," 211-17. One of the series of the "Makers of British Art."

Suppressed Plates, etc. By George Somes Layard. London: A. and C. Black, 1907.

Ch. vi. deals with *Enthusiasm Delineated*, the *Man of Taste*, and the Quixote series.



INVITATION TO DR. KING.



THE BATTLE OF THE PICTURES.
From Hogarth's Etching (see p. 68).

A CATALOGUE OF PAINTINGS BY, OR
ATTRIBUTED TO, HOGARTH



*For Nature and your Self appeal,
 Not learn of others, what to feel.* Anon.

TIME SMOKING A PICTURE

From Hogarth's Etching

A CATALOGUE OF PAINTINGS BY, OR ATTRIBUTED TO, HOGARTH

[* * Hogarth's best-known works in oil are all in public and private galleries, or in the hands of well-known collectors. A large number are here added from Exhibition Catalogues and other sources; BUT ALTHOUGH SOME OF THEM HAVE BEEN CONFIDENTLY ASCRIBED TO HOGARTH, IT IS NOT IMPOSSIBLE THAT THEY MAY HAVE BEEN WRONGLY ATTRIBUTED TO HIS BRUSH. In doubtful cases of this kind, only the personal inspection of experts could decide with certainty, the traditional origin being often extremely well supported. The first dimension given is always the *horizontal* one.]

Twelve Pictures of Hudibras.

1726 ?

J. B. Nichols (*Anecdotes*, 1833, 349-50) enumerates four series of paintings connected with this subject :—

- (1) A set, since sold in November 1872, at the death of Mrs. Sawbridge, the owner of East Haddon Hall, Northamptonshire, an old manor-house, and supposed to have been painted by Hogarth subsequent to the issue of the large series of prints (pp. 18-20). These pictures were purchased in 1874 by Mr. John C. Conybeare from the dealers who bought them at the East Haddon Sale. At Mr. Conybeare's death, ten years later, they passed to members of his family.
- (2) A set belonging to John Ireland, and believed by him to be Hogarth's originals; but thought by others to be by Heemskirk. These, in 1833, belonged to Mr. Twining, who had bought them at Ireland's sale, 3rd March, 1810, for £54 12s.
- (3) A set of twelve designs on panel, belonging in 1833 to Mr. J. Britton, bought by him at Southgate's as Hogarth's, but pronounced by Sir T. Lawrence to be by Vandergucht.
- (4) A set belonging in 1816 to Mr. W. Davies, bookseller in the Strand, and attributed to Francis Le Piper or Lepipre.

The existence of so many sets is curious; but as the proprietor of East Haddon in 1726 was the William Ward to whom Hogarth dedicated the larger *Hudibras* series (p. 18), it is probable that the East Haddon pictures were painted from the prints by commission (*cf.* on this question an article in the "Art Journal" for Sept. 1874, by "Video" (Mr. John C. Conybeare), who at that

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time owned the pictures). Nichols adds (p. vii.) that Mr. H. R. Willett had a painting corresponding to plate v. ("Hudibras vanquished by Trulla"); and there is a reference to another scene from *Hudibras* (a panel) in Goulburn's "Life of Dean Burgon," 1892, i. 105.

Several Hogarth drawings in illustration of *Hudibras* were exhibited at Whitechapel ("Georgian England") in 1906, by Mr. C. Newton-Robinson and others. There are also specimens of the same series at Windsor.

The Wanstead Assembly. 1728.

Painted for Lord Castlemaine. Belonged in 1814-22 to Mr. W. Long Wellesley. Exhibited in 1875 by Mr. William Carpenter of Forest Hill, to whom it still (1897) belongs.

Scene in the Beggar's Opera. 1728-9.

See p. 22. At Hornby Castle, Yorkshire. Belongs to the Duke of Leeds. It was bought at Rich's sale in 1762, by Thomas, fourth Duke of Leeds, for £35 14s. (29 × 24 in.).

(Oil Sketch for the above.) 1728-9.

Belonged to Horace Walpole. Bought at Rich's sale in 1762. Sold at Walpole's sale in 1842 as "The original sketch of *The Beggar's Opera*," for £4 4s. (20th day, No. 113).

Another. 1728-9.

Exhibited in 1814 by J. W. Steers, who sold it (1826) for £86 2s.

Another? 1728-9.

Exhibited in the Grosvenor Gallery, 1888, No. 251. Belonged to Mr. Louis Huth (22 × 19 in.).

Another. 1729.*

Belongs to Mr. John Murray of Albemarle Street. Exhibited at Whitechapel ("Georgian England") in 1906. Painted for Sir Archibald Grant, of Monymusk. Afterwards in the possession of Dr. Monkhouse of Queen's College, Oxford, from the heirs of whose family it was purchased in 1834 by Mr. John Murray, the grandfather of the present owner (28½ × 22 in.).

Committee of the House of Commons examining Bambridge. 1729.*

See p. 21. Painted for Sir Archibald Grant, of Monymusk, a member of the Committee, from whom it passed to William Huggins of Headly Park, Hants, at whose death in 1761, it was purchased by the Earl of Carlisle. It was exhibited in 1814. In 1892 it was presented to the National Portrait Gallery by the present Earl (28 × 21 in.).

(Oil Sketch for the above.) 1729.

Belonged to Horace Walpole, to whom it was given by Hogarth. It was sold at the Strawberry Hill sale in June 1842 (No. 1330), for £8 5s. to Mr. T. S. Forman, M.P. It now belongs to Mr. Fairfax Murray. This is the sketch of which Walpole wrote in the "Anecdotes of Painting":—"It [the figure of Bambridge] is the very figure that Salvator

* Unfinished in January 1731 (Hogarth MS., B.M.).

Rosa would have drawn for Iago in the moment of detection. Villainy, fear, and conscience are mixed in yellow and livid on his countenance, his lips are contracted by tremor, his face advances as eager to lie, his legs step back as thinking to make his escape; one hand is thrust precipitately into his bosom, the fingers of the other are catching uncertainly at his button-holes" (Dallaway and Wornum's edn. 1888, iii. 4).

Governor Rogers and Family. 1729.

Belonged to S. Ireland; bought at his sale in 1801 by Mr. Vernon for £1 2s.

Mr. Dudley Woodbridge and Captain Holland ? 1729.

Belonged to Lord Gwydyr; afterwards to General Phipps. (J. B. Nichols, *Anecdotes*, 1833, 374, where it is said to be inscribed "W. Hogarth pinx. 1729.") In 1859 it was sold at General Phipps's sale for £235. (21 × 16 in.).

Wedding of Mr. Stephen Beckingham and Miss Mary Cox of Kidderminster. 1729.

Exhibited in 1894 by Mrs. Herbert Deedes; and at Whitechapel ("Georgian England," 1906, by Mr. William Deedes. This wedding took place in January 1729, at St. Bene't's, Paul's Wharf (where Fielding married his second wife).

Henry VIII. and Ann Boleyn. c. 1729.

See p. 23. Formerly in Vauxhall Gardens.

The Wollaston Family. 1730.

Exhibited in 1814 by Mrs. Wollaston, and now belongs to Mr. Frederick Wollaston. Represents a number of figures grouped in a still-existent room at Finborough Hall, Suffolk. It was at the Grosvenor Gallery in 1888 (No. 22), and the catalogue (pp. 16-17) gives the names of the personages (49 × 39½ in.).

The Politician. 1730.

See p. 22. Given by Hogarth to Theodosius Forrest (see p. 102 n.). Exhibited in 1814 by William Davies. Bought by Count Woronzow at Mr. Watson Taylor's sale in 1832 for £31 10s.

The House of Commons. 1730.

By Hogarth and Sir James Thornhill. Exhibited in 1891 by the Earl of Onslow. The persons represented, from a paper signed "A.O." (Arthur Onslow) at the back, are Onslow himself, Sir Robert Walpole, Sidney Godolphin, M.P., Col. R. Onslow, M.P., Sir James Thornhill, M.P., and two clerks (40 × 50 in.).

The Rich Family. 1728-31.*

"A family piece, consisting of four figures, for Mr. Rich, 1728" (Hogarth MS.). Belonged to Samuel Ireland; then to Mr. Vernon; afterwards to Mr. John Jackson, R.A. (1817).

* This occurs in a list by Hogarth—now in the British Museum—of pictures remaining unfinished on January 1, 1731, and for which half-payment had been received (*Hogarth Illustrated*, iii. 23).

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- The Wood Family.* 1728-31.*
 " Family of four figures,—Mr. Wood, 1728 " (Hogarth MS.).
- The Cock Family.* 1728-31.*
 " A conversation of six figures,—Mr. Cock, Nov. 1728 " (Hogarth MS.). This, in 1833, was in the possession of Mr. Abraham Langford of Highgate. The figures (says J. B. Nichols, p. 370), include Rich and his wife, Mr. and Mrs. Cock, and Hogarth (23 × 19 in.).
- " A Conversation at Wanstead House."* 1729-31.*
 See p 24. " An assembly of twenty-five [twenty-six ?] figures, for Lord Castle-maine, † August 28, 1729 " (Hogarth MS.). Belonged in 1817 to Mr. Gwennap. In 1885 it was exhibited by Mr. F. Davis; in 1896 by Lord Tweedmouth. It was sold at Christie's in 1905 with Lord Tweedmouth's collection for £2887 10s. (29½ × 25 in.).
- The Jones Family.* 1730-31.*
 " A family of five figures,—Mr. Jones, March [9th], 1730 " (Hogarth MS.).
- Mr. Kirkham (?)* 1730-1.*
 " Single figure,—Mr. Kirkham, April 18, 1730 " (Hogarth MS.).
- The Vernon Family.* 1730-1.*
 " Family of nine,—Mr. Vernon, Feb. 27, 1730 " (Hogarth MS.).
- Sir Robert Pye.* 1730-1.*
 " Single figure,—Sir Robert Pye, Nov. 18 [10], 1730 " (Hogarth MS.). Belonged in 1833 to the Earl of Suffolk, at Charlton near Malmesbury. It is dated at back " 1731."
- Before and After (1).* 1730-1.*
 " Two little pictures, called Before and After, for Mr. Thomson Dec. 7, 1730 " (Hogarth MS.). These afterwards belonged to Lord Bessborough. In 1833 they were in the possession of Mr. H. R. Willett. There is an oil sketch of *Before* in the Royal Collection, probably that referred to by Nichols (*Anecdotes*, 1782, 195) as belonging to Samuel Ireland.
- Before and After (2).* 1730.
 A different design. Belonged in 1842 to Mr. H. R. Willett; afterwards to Mr. Locker Lampson; now the property of the Duke of Hamilton (17½ × 12¼ in.).
- Mr. Sarmond (?)* 1731.*
 " A head, for Mr. Sarmond, Jan. 12, 1730-31."

* All these occur in a list by Hogarth of pictures remaining unfinished on January 1, 1731, and for which half-payment had been received (*Hogarth Illustrated*, iii. 23, and Hogarth MS. B.M.).

† *I.e.*—Sir Richard Child, son of Sir Josiah Child, Chairman of the East India Company. Sir Richard Child was created Viscount Castlemaine in 1718, and Earl Tylney in 1731. Wanstead House, now pulled down, was in Essex.

A Harlot's Progress (six pictures). 1731.

See pp. 33-40 and 67. The story of the *Harlot's Progress* is obscure, and may best be told chronologically. As stated at pp. 37-8, the prints were issued in April 1732, before which date the pictures were painted. The pictures were advertised for sale in February 1745, thirteen years later (pp. 66-7); and, in the interim, says Hogarth's advertisement, "no other Copies than the Prints have ever been taken" (*Daily Advertiser*, Feb. 6, 1745). They were sold on the last day of February to Alderman William Beckford, afterwards twice Lord Mayor of London, for £88 4s. or 14 guineas each. On Wednesday, Feb. 12, 1755, a destructive fire took place at Beckford's seat of Fonthill, near Hindon, Wilts, doing damage estimated at £30,000 (*Gentleman's Magazine*, xxv. 90); and in this fire, J. Nichols (*Anecdotes of Hogarth*, 1781, p. 94) says the *Harlot's Progress* was burned. This statement he repeats at p. 192 of his second edition of 1782, and at p. 231 of his third edition of 1785; and John Ireland (*Hogarth Illustrated*, 1791, i. 25) says the same thing; but in his third volume (1798, p. 337) he prints a note by Hogarth showing that the painter himself thought that both the *Progresses* had been destroyed. Commenting upon this, Ireland says in a foot-note: "In this circumstance the artist must have been misinformed; at the fire he mentions, five of the *Harlot's Progress* were burnt: the sixth is now in the possession of Lord Charlemont." Notwithstanding Ireland's note, Nichols and Steevens (*Genuine Works*, 1810, ii. 140) repeat the statement that the paintings were burned; and Ireland was plainly mistaken as to Lord Charlemont's picture, which was exhibited (No. *121) at the Gallery of the British Institution in 1814 (*Catalogue*, 2nd edition, p. 30) as "A Study for the Second Picture of the *Harlot's Progress*," a note to which says, "The Six Pictures of the *Harlot's Progress* were consumed at the fire which burnt down Mr. Beckford's house at Fonthill in 1755." J. B. Nichols, *Anecdotes*, 1833, p. 353, however, follows John Ireland, and says, "the sixth [picture] is now in the possession of the Earl of Charlemont," while F. G. Stephens (*Catalogue of Satirical Prints*, 1877, p. 27), who refers to Lord Charlemont's "study" as being then (1875) in the possession of L. de Rothschild, Esq., affirms that the original of Plate II. is at Gosford House, the seat of the Earl of Wemyss. The Wemyss picture is said to have been purchased by Francis Charteris, the seventh Earl, d. 1808.

At the International Exhibition of 1862, two pictures from the *Harlot's Progress* were exhibited by Mr. H. A. J. Munro, being Scenes II. and IV. These, which are described in Mr. F. T. Palgrave's famous *Handbook to the Fine Art Collections* of the Exhibition, 1862, p. 11, as the "only two" of the *Harlot's Progress* "which were saved from fire at Fonthill," were afterwards put up at Christie's in May 1867, but bought in. They were said to be from the Beckford Collection. They were put up again in April 1878; and now belong to the Earl of Rosebery, by whom they were exhibited in 1906 at Whitechapel ("Georgian England"), No. 127, and No. 131.

Various copies of the *Harlot's Progress* are recorded. Nichols, *Anecdotes*, 1781, p. 94, refers to a set then in the possession of Mr. Baines of Ripon. J. B. Nichols, *Anecdotes*, 1833, p. 353, says that a Mr. Henry Hewitt had in 1817 two very large paintings of Scenes I. and V. which resembled the prints. In 1842, Mr. Wm. Smith, of 24 Lisle Street, Leicester Square, had a set (19½ × 15½ in.); and there are

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also copies on a larger scale (25 × 20 in.), with variations, by John Collet. In 1895, an oval portrait, described as "Mrs. Woffington," which was said to have been purchased by Lord Charlemont from Hogarth, and belonged subsequently to Earl Granville, was sold with the Price collection for £630. From the photograph in the Catalogue it would appear to have been a study for, or after, the principal female figure (with the watch) in Scene III. of *A Harlot's Progress*. In 1732 Margaret Woffington was about fourteen.*

Sketch of the Laughing Audience. 1730.

See p. 38. Exhibited in 1814 by R. B. Sheridan; belonged subsequently to Mr. G. Watson Taylor, at whose sale in 1832 it fetched £21. Sold again in 1848 at Mr. Richard Sanderson's sale for £51 9s. An original oil sketch (16 × 19½ in.) of the beau and orange-girl for this picture belonged in 1879 to Mr. W. S. Harvey of Stockwell.

Scene in the "Indian Emperor; or, Conquest of Mexico." 1731.

See p. 22. Exhibited in 1814 by the Earl of Upper Ossory; now Holland House (Lord Ilchester's).

Southwark Fair. 1733.

See p. 45. Exhibited in 1885 by the Trustees of the Duke of Newcastle (59 × 47½ in.).

Sarah Malcolm (1). 1733.

See p. 48. Belonged to Horace Walpole who gave Hogarth £5 5s. for it. It was long in the Green Closet at Strawberry Hill, and was sold at the sale of 1842 for £24 3s. (18th day, No. 72), the purchaser being Charles Kirkpatrick Sharpe. It subsequently belonged to General Phipps. At the Phipps sale, in 1859, it was purchased for £52 10s. by Mr. James Hughes Anderdon, at whose sale in 1879 it fetched £14 14s. It is now in the possession of Sir Frederick Cook, Bart. M.P., by whom it was exhibited at the Guildhall, 1902, and at White-chapel ("Georgian England"), 1906 (18 × 22 in.).

Sarah Malcolm (2).

See p. 48. A full-length. Belonged in 1793 to Josiah Boydell; in 1833 to the Earl of Mulgrave, by whom it was exhibited in 1814.

A Midnight Modern Conversation. 1733.

See p. 46. There are several examples of this. One, which had been given by Hogarth to Rich, was lent to the Exhibition of 1862 by Mr. Justice Wightman; another (48 × 36 in.) was exhibited at Richmond by Mr. H. G. Bond in 1881. It had belonged to Lord Chesterfield (*Athenæum*, Aug. 13), and was sold in March 1885. A third (35 × 29 in.) was shown at the Guelph Exhibition in 1891 by Mrs. Morrison of Basildon. There is also a version at Lord Leconfield's, at Petworth; and one from Admiral Vernon's collection which belonged to Lord Northwick was sold at Christie's in 1859 for £48 6s. See also letter from Mr. J. Wade in *Athenæum* for Sept. 24, 1881, as

* J. B. Nichols (*Anecdotes*, 1833, p. 393) also says that there was a "first design," a drawing, for Plate V. of *A Harlot's Progress* in the Strawberry Hill Collection.

to another apparent version (33 × 26 in.). Another, which had been painted upon the wall of the Elephant Inn in Fenchurch Street (see *Annual Register*, January 10, 1826) was sold by Colnaghi in 1868 for £102 18s. See also *Notes and Queries* for June 27, 1891.

A Rake's Progress (eight pictures). 1735.

See pp. 40-45 and 67. Sold by Hogarth in February 1745 for £184 16s. Belonged to Alderman Beckford; then to Col. Fullarton, who bought them at the Beckford sale for £682 10s.; now in the Soane Museum, Lincoln's Inn Fields. Mr. (afterwards Sir John) Soane gave £598 10s. for them in 1802. Mrs. Hogarth had an oil sketch of the sixth picture (J. B. Nichols, *Anecdotes*, 1833, 354); and Sir Clare Ford exhibited at the Grosvenor Gallery in 1888 (No. 189) a version with variations (29 × 24 in.) of the "Tavern Scene" (III.), which had been painted for his great-great-grandfather, Mr. Benjamin Booth. A sketch for the *Rake's Progress* was exhibited at Whitechapel ("Georgian England"), 1906, by Mr. C. Newton-Robinson.

The Distressed Poet. 1735.

See pp. 63-64. Given by the artist to Mrs. Draper, the Queen's midwife, at whose death it was bought for £5 5s. by a solicitor named Ward. Lord Grosvenor purchased it at Ward's sale for 14 guineas and exhibited it in 1814. It is now in the collection of the Duke of Westminster (29½ × 21½ in.).

The Pool of Bethesda. 1736.

See pp. 52-3. Belongs to St. Bartholomew's Hospital (20 ft. 3 in. × 13 ft. 8 in.). The Rev. A. Aitkens, of Boscombe, Hants, has an interesting version of this, which has been long in the possession of his family; and J. B. Nichols (*Anecdotes*, 1833, p. 356) says that Sir George Beaumont had a sketch in oil, which was exhibited in 1814.

The Good Samaritan. 1736.

See pp. 52-3. Belongs to St. Bartholomew's Hospital (16 ft. 9 in. × 13 ft. 8 in.). J. B. Nichols (*Anecdotes*, 1833, p. 356) says that Samuel Ireland had a sketch in oil of this.

The Sleeping Congregation. 1736.

See p. 55. Belonged to Sir Edward Walpole; afterwards to John Follett, Esq., of the Temple; sold in 1807 for £20 9s. with Mr. Jackson's collection, and then by Mr. Woolner, R.A., in 1875, to Messrs. Agnew for £94 10s. Exhibited in 1888 by Mr. R. Rankin, and sold at the Rankin sale in 1898 (17½ × 21½ in.).

The Strolling Actresses. 1738.

See pp. 59-60, and 67. Exhibited at the Exhibition of 1862, No. 87. Belonged to Mr. Thomas Wood, of Littleton Park, near Laleham, Middlesex, where it was burnt in 1874.

Four Times of the Day (four pictures). 1738.

See pp. 58-9 and 67. Exhibited together in 1814. "Night" and "Morning" (shewn at the Winter Exhibition of the Royal Academy in 1885), belong to the Hursley Park Trustees, and were originally

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purchased by Sir William Heathcote for £27 6s. and £21. "Noon" and "Evening" belonged to the Duke of Ancaster who bought them for £38 17s. and £39 18s. respectively; they are now in the possession of the Earl of Ancaster at Grimsthorpe Castle, Lincolnshire (24 × 29 in.). A finished sketch for "Morning," affirmed to have been given by Hogarth to his friend Mr. Birch of Spring Gardens, was sold in 1827, at Mr. John Yates's sale, to Mr. Tayleur for £21.

Captain Coram.

1739.

See p. 61. Exhibited in 1814, and at the International Exhibition of 1862, No. 33. In the Foundling Hospital.

Benjamin Hoadly, M.D.

1740.

This, signed and dated, was for sale at Messrs. Colnaghi's in March 1891. It is now in the National Gallery of Ireland.

Monamy showing a Picture to Mr. Walker.

c. 1740.

Belonged to Mr. Thomas Walker, and was presented to Horace Walpole by Mr. Richard Bull. The Earl of Derby gave £22 ls. for it at Walpole's sale in 1842 (22nd day, No. 96). It was sold at Christie's (March 22, 1902) for £34 13s. The sea-piece in the picture is by Peter Monamy himself. (24 × 19 in.).

Portrait of a Gentleman.

1741.

This, which is signed "W. Hogarth Anglus pinx^t." belongs to Mr. Fairfax Murray (25 × 30 in.).

William, 4th Duke of Devonshire.

1741.

A juvenile portrait, signed "W. Hogarth, Pinxt. 1741." In 1833 this was in the possession of the Hon. Charles Compton Cavendish at Latimers, Bucks (30 × 25 in.).

The Enraged Musician.

1741.

See pp. 64-5. An oil sketch of this belonged to S. Ireland, at whose sale in 1801 it was sold for £4 4s. In 1833 it was in the possession of Mr. Chambers Hall of Southampton. In 1906 it was exhibited at Whitechapel ("Georgian England") by the Visitors of the University Galleries, Oxford. Mr. Eliot Hodgkin, of The Woodlands, Upper Richmond Road, Putney, has also a study in monochrome of the subject.

Martin Folkes, Esq., President R.S.

1741.

See p. 65. Belongs to the Royal Society (24 × 29 in.).

Taste in High Life.

1742.

See p. 66. Painted for Miss Edwardes. Belonged in 1814 to Mr. John Birch of Spring Gardens, by whom it was exhibited in that year. Mr. Birch's father bought it in 1745 for £5 5s. It was sold at the McMurdo sale in July 1889 for £225 15s. (30 × 25 in.), and is now in the possession of Mr. Fairfax Murray.

Bishop Hoadly.

1743.

See p. 65. Exhibited in 1814. Belonged in 1833 to Serjeant D'Ooly.



PORTRAIT OF A GENTLEMAN

From the Original Painting

- Mrs. Hoadly.* 1743.
Exhibited in 1814. Belonged in 1833 to Serjeant D'Oyly.
- Chancellor John Hoadly.* 1743.
Belonged in 1782 to Mrs. Hoadly.
- Mrs. Elizabeth Hoadly.* 1743.
Wife of Dr. Benjamin Hoadly, *née* Miss Betts. Belonged in 1817 to Mr. Matthew Raper of Wimpole Street, and exhibited in 1879 by Mr. Ernest Gye.
- William James, 1704-81.* 1744.
High Sheriff of Kent, 1731. Formerly at Ightham Court, Kent.
- Elizabeth James, d. 1798.* 1744.
This, and the preceding portrait, were at Messrs. Colnaghi's in 1906. Hogarth seems to have painted other pictures of this family.
- Archbishop Herring.* 1745.
Belonged in 1833 to Mr. George Stone of Lombard Street, banker, the archbishop's relative. Exhibited in 1876 by the Archbishop of York. J. B. Nichols (*Anecdotes*, 1833, p. 380) says there is a copy at Lambeth Palace. This was exhibited at South Kensington in 1867 (No. 269) by the Archbishop of Canterbury (39 × 49 in.).
- Marriage A-la-Mode (six pictures).* 1745.
See pp. 69-87. Bought of the Artist by Mr. Lane of *Hillingdon*, near Uxbridge, in 1751. Bequeathed by him to Colonel John Fenton Cawthorne. They were offered for sale in 1792 and 1796, but bought in. In February 1797, they were purchased for £1050 * by Mr. Angerstein, with whose collection they were acquired in 1824 by the nation. They are now in the National Gallery (36 × 28 in.). A set of alleged first sketches of *Marriage A-la-Mode* were sold at Mr. H. R. Willett's sale in 1869 for £210, but bought in. These were again in the market in March 1901. There is a description of them in the *Gentleman's Magazine* for January 1842, giving the variations between them and the pictures at Trafalgar Square. They were sold at Christie's (March 22, 1902) for £65 2s. In Baker's sale (No. 768) were drawings in red chalk (for the engraver) of Plates II. and III.
- Hogarth with Dog.* 1745.
See p. 144. Bought for £47 5s. at Mrs. Hogarth's sale in April 1790 by Alderman Boydell. In 1797 it passed for £45 3s. to Mr. Angerstein, by whom it was exhibited in 1814, and with whose collection it was acquired in 1824 by the nation. It is now in the National Gallery (27 × 35 in.).
- Garrick as Richard III.* 1746.
See p. 92. Exhibited at the Grosvenor Gallery in 1888, No. 28. Bought of the artist by Mr. Duncombe of Duncombe Park, in Yorkshire, for £200. It now belongs to his descendant, the Earl of Feversham (96 × 74½ in.).

* W. Roberts's "Memorials of Christie's," 1897, i. 49; Redford's "Art Sales," 1888, ii. 53 (J. B. Nichols, "Anecdotes," 1833, p. 359, says £1381).

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Simon Fraser, Lord Lovat. 1746.

See p. 95. Purchased by the Trustees of the National Portrait Gallery in June 1866 (16 × 25½ in.).

(*Another.*)

See p. 95. Was in 1879 in possession of Mr. H. Graves of Pall Mall, who had purchased it for £31.*

Mary Hogarth. 1746.

Inscribed "Mary Hogarth, 1746." Bequeathed to the National Gallery in 1861 by Mr. Richard Frankum (8¼ × 11 in.).

Saint George's Hospital (with Count Solacio on horseback). 1746.

Exhibited at Whitechapel ("Georgian England"), 1906. The horse is by Francis Sartorius. Belongs to the Governors of St. George's Hospital, Hyde Park Corner. According to a writer in *Notes and Queries*, 6th Series, i, 125, the picture was painted for the Cocoa Tree Club, and belonged to Count Solacio's family until it came into the possession of the Hospital.

Paul before Felix. 1748.

See p. 106. Belongs to the Honourable Society of Lincoln's Inn.

The Gate of Calais. 1749.

See pp. 100-2. Bought from the painter by the first Earl of Charlemont. Exhibited in 1814. It was sold in 1874 for £945, and formed part of the Bolckow collection until May 1891, when Messrs. Agnew purchased it for 2450 guineas. It was afterwards in the collection of the Duke of Westminster, who, in July 1895, presented it to the National Gallery (37¼ × 31¼ in.).

The March to Finchley. 1750.

See pp. 102-4. In the Foundling Hospital. There is a copy by John Collet.

Moses brought to Pharaoh's Daughter. 1751.

See p. 106. In the Foundling Hospital.

False Perspective Exemplified. 1754.

See p. 116. Belonged to S. Ireland.

Four Pictures of an Election. 1755.

¶ See pp. 116-21. Bought by Garrick for £210. Exhibited in 1814 by Mrs. Garrick, at whose sale in June 1823, they were purchased by Mr. (afterwards Sir John) Soane for £1732 10s. They are now in the Soane Museum in Lincoln's Inn Fields.

* In 1859 Hogarth's original drawing of Lovat was said to be in the possession [of Lord Saltoun (*Illustrated London News*, 1859, p. 419, Ap. 30).

Altar-Piece for St. Mary Redcliffe, Bristol. 1756.

See p. 121. To the right is *The Sealing of the Sepulchre*; to the left, *The Three Marys visiting the Sepulchre*; the centre piece represents *The Ascension*. The pictures are now in the possession of the Fine Arts Academy at Clifton.

George II. and Family. 1757 ?

Unfinished. This was painted when Hogarth was Serjeant Painter (see p. 123). It belonged to S. Ireland, at whose sale, May, 1801, it was bought by Mr. Vernon; bought again April 5, 1821, at Gwennap's sale by Colnaghi. Belonged subsequently to Mr. H. R. Willett, at whose sale in 1869 it fetched £52 10s. Purchased in 1874 for £120 15s. by the National Gallery of Ireland.

David Garrick and his Wife. 1757.

See p. 94. Exhibited in 1814 by Mrs. Garrick. At her sale in June 1823, this picture was bought for £74 11s. by Mr. Edward Hawke Locker of Greenwich Hospital, who sold it to George IV. It is now in the Royal Collection at Windsor (39 × 50 in.).

Hogarth Painting the Comic Muse. 1758.

See p. 146. Bought by Lord Camden from Mrs. Hogarth, and exhibited by him in 1814. Sold at the Camden sale in 1841 for £52 12s.; subsequently in the Willett Collection at Merly; purchased in 1869 by Messrs. Agnew at the Willett sale for £378; now in the National Portrait Gallery, having been acquired by the Trustees in June of the same year (14½ × 15½ in.).

The Lady's Last Stake; or Picquet; or Virtue in Danger. 1759

See p. 124. Bought by Lord Charlemont from the artist for £100. Exhibited in 1814. Sold at Christie's in 1874 for £1585 10s. It was recently in the possession of Mr. Louis Huth, but now belongs to Mr. J. Pierpont Morgan (41 × 35½ in.).

Sigismunda. 1759.

See pp. 125-7. Bought by Alderman Boydell at Mrs. Hogarth's sale in April 1790 for £58 16s.; sold in July 1807 for £420; bequeathed to the National Gallery in 1879 by Mr. James Hughes Anderdon (49½ × 39 in.). An oil sketch of *Sigismunda* and a drawing by Edward Edwards, R.A., for the engraver, both belonging to S. Ireland, were sold at Christie's 6th May, 1797, for £5 5s.

William Hogarth. 1761 ?

See p. 146. With a pipe. Belongs to the Duke of Bedford (Woburn Abbey Catalogue). At the back of the picture is, "This portrait of Mr Hogarth was made me a present of by him in friendly return for a Tobacco Box I gave him. S^m Graves, Chiswick, 29th Dec. 1761."

PAINTINGS OF UNCERTAIN DATE

Mr. Allen.

Mr. Allen (his son).

Belonged in 1892 to Mr. William Poole of Hentland, Ross. Mr. Allen junr. was a youth with a talent for drawing, in whom the painter took an interest.

Miss Bridget Allworthy.

Sold at the Forman sale in June 1899 for £53 11s. (24 × 29 in.). Sold again in 1900 for £8 8s.

The Dance in the "Analysis of Beauty."

Bought by Mr. Vernon at S. Ireland's sale. In 1833 it belonged to Mr. W. B. Tiffin of the Strand.

George Arnold, Esq., of Ashby Lodge.

See p. 186. No. 21 in the Fitzwilliam Museum at Cambridge (27 × 35 in.).

Miss Arnold of Ashby Lodge.

No. 24 in the Fitzwilliam Museum at Cambridge (27 × 35 in.). This and the preceding picture were said to have been painted by Hogarth when on a visit to Ashby Lodge.* They were bequeathed to the Museum in 1873 by the Rev. J. W. Arnold, D.D., of North Manor Place, Edinburgh.

An Auction of Pictures.

Bought of Mr. W. B. Tiffin by Francis Douce, the antiquary, to whom it belonged in 1833. A picture of this subject was sold at Christie's in June 1891 for £26 5s.

A View of Bethlehem Hospital.

Exhibited in 1814 by Mr. Jones.

The Betts Family.

Of Yoxford, in Suffolk. Belonged to Mr. Matthew Raper, of Wimpole Street. Represents Mrs. Betts, her daughters, her son-in-law, Mr.

* Ashby Lodge is near Ashby St. Ledgers, Northamptonshire. There is a painting of it (47 × 32 in.) in the Fitzwilliam Museum, also attributed to Hogarth.



MISS ARNOLD

From the Original Painting

PAINTINGS OF UNCERTAIN DATE 207

Edmund Anguish, and Dr. Benjamin Hoadly, whose first wife was a Miss Elizabeth Betts.

Birds' Nesting.

See p. 24. Bought by Gwennap at Vauxhall sale of 1842. Sold at the Forman sale in 1899 for £52 10s. (54 × 90 in.).

Lord Bolingbroke.

Sold at Gwennap's sale, April 5, 1821, for £5 5s.

Boy with a Kite.

Exhibited in 1814 by Earl Grosvenor. Belongs to the Duke of Westminster (11½ × 14 in.).

Gustavus, Lord Viscount Boyne.

Belonged to Mr. Bellamy, Mr. Thomas Dimsdale, and in 1833 to Mr. Woodburn. Exhibited in 1891 by Mr. M. H. Colnaghi (14 × 20½ in.); now in the National Gallery of Ireland. Mr. Willett had also a repetition of it. A little picture (58 × 44 in.), containing among others a portrait of Lord Boyne, and said to be by Hogarth (who is also represented), was exhibited at South Kensington in 1867 (No. 357). Of this last Lord Carlisle has a version, probably executed for one of the party. The scene is the cabin of Lord Boyne's yacht.

A Breakfast Piece.

Represents the Strode Family, i.e., William Strode, Esq., his mother Lady Anne, daughter of the 5th Earl of Salisbury, Mr. S. Strode, Dr. Arthur Smith, who was Archbishop of Dublin from 1766 to 1772, and Jonathan Powell, Mr. Strode's butler. Belonged first to Mr. William Strode of Northaw; then in 1833 to Mr. William Finch; now in the National Gallery, to whom it was bequeathed by the Rev. William Finch in 1883 (35 × 34 in.).

Mr. Bridgeman, the Gardener ?

See p. 41. Sold at Gwennap's sale April 5, 1821, for £2 5s.

Bridges, Mr. and Mrs.

Two pictures. Sold in February 1899.

John Broughton, the Prize-fighter.

Exhibited in 1817 by Lord Camden; belonged then to Mr. H. R. Willett, at whose sale in 1869 it was sold for £75 12s. (12 × 17½ in.). There is a version at Lowther Castle (Earl of Lonsdale).

William Bullock, the Comedian.

Belonged in 1781 to John Thane; in 1833 to Mr. Charles Mathews the Elder, to whom it was presented by Mr. H. R. Willett.

G. B. Buononcini, the Composer.

This, which is attributed to Hogarth, is a three-quarter length. It belongs to the Royal College of Music, to whom it was presented by Mr. W. Barelay Squire of the British Museum (39½ × 49 in.).

208 PAINTINGS OF UNCERTAIN DATE

A Butcher's Shop (with Slack fighting).

Belonged in 1833 to the Marquis of Exeter. Slack had been a butcher.

"Mrs. Butler ; or, Goldsmith's Hostess."

Belonged to Mr. Robert Graves, who exhibited it at Suffolk Street in 1832 (No. 148) ; in 1891 in the possession of Mr. Henry Graves of Pall Mall. (The reason for its title is unknown : Goldsmith's Islington hostess was John Newbery's friend, Mrs. Elizabeth Fleming.)

Lady Byron.

Exhibited in 1814 by the Earl of Mulgrave. Now at Lowther Castle (Earl of Lonsdale's), where are also portraits of Miss and Master Byron.

Lord Byron's Two Children and Dog.

From Newstead, the Lord Byron being William, 4th Lord. Sold in 1870 for £57 15s. by Lord W. G. Osborne.

Outskirts of a Camp.

A study sold at Gwennap's sale, April 5, 1821, for £1 16s.

Elizabeth Canning.

Belonged in 1833 to the Earl of Mulgrave, and painted in prison.

Lord Charlemont.

See p. 124. Belonged to S. Ireland. Sold at Gwennap's sale, April 5, 1821.

Queen Charlotte.

Exhibited at Whitechapel ("Georgian England") in 1906 by the Corporation of York.

Mrs. Charlton, the Younger.

Exhibited in 1888 by Mr. Edgar (28 × 30 in.).

Scene at Child's Banking House, circa 1745.

Belonged to Samuel Ireland. Bought at his sale by George Baker in 1801 for £3 10s. Sold at Baker's sale in 1825 for £60 18s. Sold again, in June 1899, at the Forman sale for £53 11s. (13 × 16 in.).

Clare Market.

Belonged to Mr. Browning, formerly of King's College, Cambridge.

Mrs. Clive.

Belongs to Lord St. Oswald.

The Coffee-House Politicians.

Exhibited in 1814 by Thomas Daniel ; belonged in 1827 to Rev Mr. Williams of Hendon. Four figures, said to represent Dr. Monsey, Old Slaughter, W. Lambert and Hogarth himself.

Rev. William Cole, the Cambridge Antiquary.

See p. 151, where Cole speaks of sitting to Hogarth. See also *post The Western Family.*



A CONVERSATION PIECE
From the Original Painting

PAINTINGS OF UNCERTAIN DATE 209

A Conversation.

Portraits of Stephen, 1st Lord Ilchester; Henry, 1st Lord Holland; Charles, 2nd Duke of Marlborough; John, 1st Lord Hervey; Right Hon. Thomas Winnington, and Mr. Villemain. Belongs to the Earl of Ilchester, at Melbury House, Dorchester.

A Conversation.

"Another of two [figures],—Mr. Cooper" (Hogarth MS.).

A Conversation (Lady and Gentleman seated).

Sold at the Forman sale in June 1899 (15 × 13 in.).

A Conversation.

Exhibited at the Guildhall by Sir Frederick Cook, Bt., in 1902 (29½ × 21½ in.).

A Conversation Piece.

Portraits of Thornhill, Hogarth and others. Belonged to Dr. Clarke the Traveller, who describes it in *Genuine Works*, iii. (1817), pp. 182-3 (22½ × 19½ in.).

Thomas Coombes, the Dorsetshire boatman, aged 108.

Sold at Christie's, January 1901, for £1 15s. Now belongs to Mr. F. M. Nichols, 39 Green Street, Park Lane (19½ × 22 in.).

Captain Ooram.

Exhibited in 1891 by the Duke of Sutherland (27½ × 35 in.).

The Misses Cotton, etc.

At Boston House, near Brentford. (Rev. W. J. Stacey-Clitherow).

Courting in Olden Times.

Belonged in 1879 to Mr. Ayscough Fawkes; exhibited at Whitechapel ("Georgian England") in 1906 by F. H. Fawkes, Esq.

George William, 6th Earl of Coventry, and his wife (Maria Gunning).

Exhibited at the Guelph Exhibition in 1891 (No. 304) by the Earl of Coventry (29 × 48 in.).

The Duke of Cumberland, K.G., when a Boy.

Belonged to Mr. W. J. Broderip, with whose collection it was sold in 1859 for £14 14s. Exhibited in 1888 by Sir Charles Tennant, Bart. (13½ × 17½ in.).

William Augustus, Duke of Cumberland.

In the Jones Collection at South Kensington.

Danae.

Bought of Hogarth by the Duke of Ancaster for £63 (Hogarth MS.) See also Walpole's *Anecdotes*, by Dallaway, 1828, iv, 140.

210 PAINTINGS OF UNCERTAIN DATE

Mr. Dawson, Durham.

Mrs. Dawson, Durham.

Bequeathed to the National Gallery of Scotland in 1877 by the Rev. Henry Humble, Canon of St. Ninian's, Perth (27 × 36 in.).

Nancy Dawson.

Sold in 1878 for £42. Then, in 1898, at the Johnson sale, for £13 13s.

Debates on Palmistry.

A sketch. Belonged to S. Ireland; then to Sir George Beaumont, by whom it was exhibited in 1814.

Mrs. Desaguliers (Wife of Maj.-Gen. Thomas Desaguliers and daughter of J. Blackwood, Esq., of Aynho Hall, Northamptonshire).

Exhibited in 1891 by Mr. W. C. Cartwright (27 × 27 in. circular).

Head of Diana.

Belonged in 1794 to S. Ireland

The Devonshire Family.

Exhibited at the Guelph Exhibition in 1891 (No. 140) by the Duke of Devonshire. A scene at Chiswick. The persons represented are Lady Caroline Cavendish, William, 4th Duke, Lord George Cavendish, and Lord Frederick Cavendish (49½ × 39½ in.).

William 5th Duke of Devonshire.

Exhibited in 1876 by Lord Chesham (24 × 29½ in.).

Domestic Scene.

Exhibited at Whitechapel ("Georgian England") in 1906 by Mr. E. Marsh.

A Drunken Brawl.

Belonged to Viscount Boyne, at Brancepeth Castle, Durham. The persons represented are Lord Boyne and George, 3rd Earl of Oxford (Horace Walpole's nephew). [Exhibited at Whitechapel ("Georgian England"), 1906, by M. H. Colnaghi, Esq.]

Falstaff enlisting his Recruits.

This was bought by Garrick at Lord Essex's sale in 1777. It was exhibited by Mrs. Garrick in 1814; and at her sale in June 1823, it passed to Mr. Cord (or Coore) for £46 4s. It was recently in the Bolckow Collection, which was dispersed in May 1891, being sold for £152 (23 × 19½ in.).

Favries Dancing by Moonlight.

See p. 24. Bought by Gwennap at Vauxhall sale of 1842. Sold at Forman sale in 1899 for £10.

Female Curiosity.

Belonged to S. Ireland, at whose sale, in 1801, it was bought for £2.

Head of a Female Moor.

Belonged to S. Ireland; bought at his sale in 1801 by Mr. Vernon, for £1 7s.

Lavinia Fenton, afterwards Duchess of Bolton, as "Polly Peachum."

See p. 22. Bought at Samuel Ireland's sale in 1801 for £5 7s. 6d. by Mr. William Segulier. Exhibited in 1814 by Mr. Watson Taylor, at whose sale in 1832 it fetched £52 10s. Exhibited at Burlington House, 1875. Purchased for the National Gallery from Sir Philip Miles's collection in June 1884, for £840 3s. out of a special pecuniary bequest by Mr. Richard C. Wheeler (23 × 29 in. oval).

Lavinia Fenton, Duchess of Bolton.

Exhibited in 1888 by Mr. C. Brinsley Marley (19½ × 23½ in.).

Laurence Shirley, Earl Ferrers.

See p. 6. A full length. Exhibited at Whitechapel ("Georgian England"), 1906, by Mr. Frederick M. Cutbush of The Hobby. Maidstone (11¾ × 15¾ in.).

A Village Fête.

Belonged in 1833 to Mr. James West of Bryanston Square.

James Figg, the prize-fighter.

Belonged to S. Ireland; bought in 1801 by Mr. Vernon for 11s.

A Fishing Party.

A lady, ehild, nurse, and male figure. Belongs to Mr. Fairfax Murray (19 × 21½ in.).

A Fishing Party (Mathias portraits).

Six figures. Exhibited in 1817 by T. J. Mathias of the *Pursuits of Literature* (29 × 24 in.).

Florizel and Perdita.

(Act IV. se. 3 of *Winter's Tale*.) Belonged to Mr. H. R. Willett, at whose sale in 1869, it fetched £85 1s.

The Fountaine Family.

Exhibited in 1817 by Mr. Andrew Fountaine of Narford Hall, Norfolk. Five figures, one of whom is William Price, Mr. Fountaine's grandfather. Exhibited in 1880 by Mr. A. C. Fountaine (23 × 18 in.).

Garden Scene at Cowley.

Belonged in 1833 to Mr. Abraham Langford of Highgate. Five figures. Contains portraits of Mr. Rich, Mr. Cook (the auctioneer) etc. (23 × 18 in.).

212 PAINTINGS OF UNCERTAIN DATE

Garrick in the Green Room.

Belonged to Mr. Samuel Addington. Sold in 1886 for £84 (23 × 19 in.). Exhibited at Whitechapel ("Georgian England") in 1906, by Mr. J. E. Reiss.

M^{rs} Garrick.

Exhibited in 1879 at the South Kensington Museum by the Earl of Dunmore.

M^{rs} Garrick.

Exhibited at the Guelph Exhibition in 1891 (No. 308) by Dr. Edward Hamilton (11½ × 13½ in.).

M^{rs} Garrick.

Belonged in 1854 to Mr. Wadmore; afterwards to Lord Lonsdale bought in 1887 at the Lonsdale sale by Mr. William Rome (24 × 20 in.).

Garrick's Villa.

The picture is by Lambert; figures of Mr. and Mrs. Garrick by Hogarth. Bought by Colnaghi at Gwennap's sale, April 5, 1821, for £7 17s. 6d.

John Gay.

Sold in 1808 for £16. Bought at Gwennap's sale, April 5, 1821, by Mr. Sinclair. Sold again in 1866 by Mr. W. Curling for £51 10s.

Head of a Gentleman unknown.

Belonged in 1833 to Mr. J. B. Nichols.

A Gentleman and Ladies Playing Cards.

Belonged in 1893 to the Earl of Onslow. Sold at the Rankin sale in 1898 (27½ × 23½ in.).

James Gibbs, Architect.

Belongs to the Church of St. Martin's-in-the-Fields, where there is also a bust of him by Rysbrack. It was exhibited by the Churchwardens at Whitechapel ("Georgian England") in 1906.

Girl with a Cage.

Belonged to Mr. G. Watson Taylor. Sold at his sale in 1832 for £10 10s. Hogarth's name is at the back of the picture (12 × 15 in.).

The Graham Family.

Said to be the children of Robert Bontine Cunningham Graham of Gartmore. Belonged in 1804-14 to "Mr [R. R.] Graham of Chelsea, by whom it was exhibited in the latter year;" subsequently to Mr. William Seguier and Mr. G. Watson Taylor. Now in the possession of the Earl of Normanton who bought it for £94 10s. (71 × 63½ in.).

Captain Lord George Graham in his Cabin.

Exhibited in the Royal Naval Exhibition, 1891 (No. 352), by the Duke of Montrose. Captain Graham commanded the "Diana" frigate at the reduction of Quebec, 1759.



THE GREEN ROOM, DRURY LANE

From the Original Painting

PAINTINGS OF UNCERTAIN DATE 213

The Green Room, Drury Lane.

Seven figures, said to represent Mrs. and Miss Pritchard, Lavinia Fenton, Henry Fielding, Barry, Quin and another. Exhibited at the International Exhibition of 1862, and at Whitechapel ("Georgian England"), 1906. Belongs to Sir Edward Tennant, Bart. ($29\frac{1}{2} \times 24\frac{1}{2}$ in.).

Hagar and Ishmael.

Bought at S. Ireland's sale in 1801 by Mr. Cummings for £3 15s.

Hon^{ble}. J. Hamilton.

Exhibited in 1875 by the Earl of Abercorn (24×29 in.).

Hammond, Hogarth, etc.

A Conversation of seven figures, at Stisted Hall, Essex, in 1833. Mr. Hammond of Colechester studied under Hogarth ($27\frac{1}{2} \times 23\frac{1}{2}$ in.).

Handel.

Belonged in 1833 to Mr. Peacock of Marylebone Street ($17\frac{1}{2} \times 21$ in.).

The Happy Marriage (unfinished).

Bought at Mrs. Garrick's sale in June 1823, for £7 7s. by Mr. T. S. Forman, who exhibited it at the Suffolk Street Gallery in 1832, No. 248. Now belongs to Mr. Alfred A. de Pass, of Lower Berkeley Street, by whom it was exhibited at the Winter Exhibition of the Royal Academy, 1907. (See for description Nichols's "Genuine Works," 1808, i. pp. 124-8.) ($34\frac{1}{2} \times 27\frac{1}{2}$ in.).

Sir C. Hawkins, Bart.

Belongs to the Royal College of Surgeons; exhibited at Whitechapel ("Georgian England"), 1906.

Sir George Hay, LL.D., Judge of the Court of Admiralty.

Sold at Mrs. Garrick's sale in June 1823, to Mr. Dawkins Pennant. "Chairing the Members" (see p. 119) is dedicated to Sir George Hay.

Scene in a Hayfield.

Part of a landscape by Lambert. Belonged in 1833 to Mr. A. Langford of Highgate.

The Haymakers.

Sold at the Forman sale in June 1899 (13×9 in., oval).

Hazard Table.

Sold in 1782 for £39 18s. Belonged to Lord Northwick. Sold in 1838 for £178 10s. but bought in, sold again in 1859 for £65 2s.

Bishop Hoadly.

By Hogarth and Mrs. Hoadly. In the National Portrait Gallery, having been acquired in February 1858. Mrs. Hoadly, the Bishop's first wife, had been a professional artist. Her maiden name was Sarah Curtis (39×49 in.).

214 PAINTINGS OF UNCERTAIN DATE

Dr. Hoadly.

Full length, with bust of Newton in background. Belongs to Mr. Fairfax Murray (19 × 24 in.).

William Hogarth.

Exhibited at the Guelph Exhibition in 1891 (No. 277) by the Honble. Mrs. Maxwell Scott (24 × 30 in., oval).

William Hogarth.

Presented by the artist to M. G. de la Tour. Sold in 1874 for £168 8s., but bought in.

William Hogarth (?)

Belongs to Mr. W. F. S. Dugdale of Merevale Hall, Atherstone.

William Hogarth.

Exhibited at Whitechapel ("Georgian England"), 1906, by Sir Charles Turner, K.C.I.E.

Mrs. Hogarth.

Exhibited at Guildford (Surrey Art Loan Exhibition) by General John de Haviland, College of Arms.

*Mrs. Richard Hogarth (Hogarth's Mother).**

Belonged to Captain P. Cosens, who purchased it from Mary Lewis as being by Hogarth; then to Mrs. Cosens-East of Bedford Park. In 1901 this was in possession of Mr. David Rothschild (40 × 50 in.).

Mrs. William Hogarth (Hogarth's Wife).

See pp. 22-3, 146. Belonged to Mr. H. R. Willett, at whose sale in 1869 it was sold for £351. Exhibited in 1888 by Mr. H. Bingham Mildmay. Sold at his sale, 24 June 1893, for £1218 (27½ × 35½ in.).

Mrs. William Hogarth.

Belonged to the Countess of Lindsay. Sold at Christie's, 12 March, 1898.

Mary and Ann Hogarth.

See pp. 9-10, 146. Sold at Mrs. Hogarth's sale of 1790. Belonged to J. B. Nichols who bought them at Gwennap's sale, 5 April, 1821; and in 1891 were in the possession of Mr. R. C. Nichols of 6, Essex Place, Hyde Park. (15 × 17½ in., ovals).

Ann Hogarth.

Exhibited at the Guelph Exhibition in 1891 (No. 20, and at Whitechapel ("Georgian England"), 1906, by Miss Reid (24 × 30 in.).

* It is singular that so important a work should have escaped the inquisitive Irelands. A portrait of Mrs. Richard Hogarth was sold at Christie's, 20 June, 1896, for £24 3s. (23 × 19 in.).

Ann Hogarth (?).

See p. 148. Belonged to the widow of Baillie Auchie; then to Mr. Ainge. Bought from Colnaghi for the National Gallery in 1898. It is clearly "Hogarth's sister" from the likeness; but if it is Ann, it cannot be "Mrs. Salter" (Nat. Gal. Cat. No. 1663), for Ann Hogarth died unmarried in August 1771, and is buried at Chiswick.

Hogarth's Six Servants.

See pp. 146 and 188. Bought for £5 15s. 6d. at Mrs. Hogarth's sale in April 1790, by Mr. William Collins of Greenwich, by whom it was exhibited in 1817. Afterwards in the possession of Mr. W. B. White of Brownlow Street, at whose sale in May 1879, the picture passed to Mr. J. K. Wedderburn. Now in the National Gallery, having been purchased out of the Lewis Fund. ($29\frac{1}{2} \times 24\frac{1}{2}$ in.).

Hogarth's Father keeping School.

Belongs to E. Marsh, Esq. ($23\frac{3}{4} \times 18\frac{3}{4}$ in.).

Lord Holland.

Belonged to Mr. S. Ireland. Exhibited in 1891 by the Earl of Ilchester ($19 \times 23\frac{1}{2}$ in.).

Bishop Hooper.

In Christ Church Hall, Oxford.

W. Huggins, Esq., with a bust of Ariosto.

There is a pencil drawing on oil-paper in the Royal Collection.

The Inn Yard.

Exhibited at Whitechapel ("Georgian England") in 1906 by the Visitors of the University Galleries, Oxford.

An Interior, with a Gentleman and Ladies playing cards.

Sold in July 1893 at the Onslow sale for £58 16s. ($27\frac{1}{2} \times 23\frac{1}{2}$ in.).

Itinerant Musician.

Exhibited at Whitechapel ("Georgian England") in 1906 by Mrs. Hugh P. Lane.

J. Jacobson, Esq.

Belonged to Lord Radnor. Sold in 1832 at Mr. G. Watson Taylor's sale for £12 12s. Afterwards in the collection of Mr. H. R. Willett, at whose sale in 1869 it fetched £37.

The Jeffreys Family.

Six figures. Belonged in 1833 to the Rev. Mr. Jeffreys of Barnes.

Mrs Judith Jenks.

Sold at the Clewer Manor sale in July 1895 (35×25 in.).

William Jones, Esq.

Father of Sir W. Jones, the Orientalist. Exhibited in 1882 by the Earl of Macclesfield (39×40 in.).

216 PAINTINGS OF UNCERTAIN DATE

A Lady at a Tea-Table.

Sold in 1870 for £20 9s. 6d. Exhibited in 1888 by Mr. John Cleland (25 × 30 in.).

A Lady Unknown.

Belonged to John Ireland; in 1833 the property of Mr. J. B. Nichols.

Portrait of a Lady.

Exhibited in 1877 by Mr. J. Gibson Craig (37 × 48 in.).

Portrait of a Lady.

Exhibited in 1888 by Mr. S. N. Castle (28½ × 34½ in.).

Sir Charles Kemeys-Tynte, Bart.

Exhibited in 1888 by Colonel Kemeys-Tynte (39½ × 49 in.). *Lord W. Hamilton sale, [unclear], 17/xi/1946*
50 × 40 (39).

M^r George Lambert.

Belonged in 1782 to S. Ireland.

A Landscape.

Exhibited in 1882 by the Rev. F. K. Harford (10½ × 7¼ in.). See *Notes and Queries* for 28 Jan., 1882.

M^{rs} Mary Lewis.

See Nichols's *Anecdotes*, 1785, 114, and Ireland's *Graphic Illustrations*, 1799, ii. 8.

Life School at the Academy in Peter's Court.

See pp. 50 and 187. At Burlington House.

Daniel Lock, Esq.; F.S.A.

Belonged to Mr. Bellotti. Sold at Thorold's sale in 1829 for £42; in 1833 the property of Mr. Peacock of Mary-le-bone Street by whom it had been exhibited at Suffolk Street in the previous year (No. 141). Belonged in 1859 to Lord Northwick, at whose sale it was sold for £63.

George, 2nd Earl of Macclesfield.

Exhibited in 1882 by the Earl of Macclesfield (39 × 49 in.).

A View of the Mall, St. James's Park.

In the Royal Collection and often exhibited (50 × 40 in.). It has also been attributed to Samuel Wale, R.A.

M^r Samuel Martin.

Left by Hogarth in his will to Mr. Martin. See *Genuine Works*, iii. 177.

Mary, Queen of Scots.

Originally begun as a portrait of Mrs. Cholmondeley. Belonged to Mr. Edwards of Beaufort Buildings.

Masquerade at Somerset House.

Belonged to Mr. Roger Palmer, then to his sister, Mrs. Palmer of Hyde Park Place, Oxford Street.

Ill Effects of Masquerades.

Belonged to Mr. Peacock of Mary-le-bone Street (15 × 12 in.).

Dancing round the Maypole.

^{? Hogarth}

See p. 24. Bought by Gwennap at the Vauxhall sale of 1842. Sold at the Forman sale in 1899 for £36 15s. (51 × 82 in.).

M^r Moses Mendez, poet and dramatist.

Belonged in 1817 to Mr. Coram of Lyon's Inn. Mendez died in 1758.

The Montague Family.

"Another [*i.e.*, a family] of five—Duke of Montague" (Hogarth MS.).

M^r Mossop as "Bajazet."

Belonged to Hogarth's godson, John Inigo Richards, R.A.; then to Mr. Robert Graves. Bought in 1825 at Baker's sale by T. S. Forman, of Pall Mall, for £6 16s. 6d.

A Musical Party. (Mathias portraits.)

Nine figures. Exhibited in 1817 by T. J. Mathias (29 × 24 in.).

Figini

A Musical Party.

Sold in Mr. W. Richardson's sale, 30 June, 1813. Contains portraits of the Duke of Bolton, Miss Fenton, etc.

A Musical Party.

Exhibited at the Grosvenor Gallery in 1888 by the Earl of Essex. Said to contain portraits of Mr. and Mrs. Fricke (or Freke) and Andrew Millar the bookseller, in whose house the scene is laid. Sold at the Essex sale in 1893 for £210; and now in the possession of Mr. Fairfax Murray (30 × 25 in.).

A Musical Study.

Belonged in 1833 to Miss Nichols of Highbury Place. Exhibited at the Grosvenor Gallery in 1889 by Mrs. Gough Nichols. Contains portraits of Handel, Farinelli, Mrs. Fox Lane and others (22 × 18½ in.).

Henry, Duke of Newcastle, K.G.

Exhibited at the Grosvenor Gallery in 1888 by John Pender, Esq. (No. 118). Sold in 1897 at the sale of the Sir John Pender Collection (24 × 29½ in.).

Head of an Old Man.

Exhibited at Whitechapel ("Georgian England") in 1905 by Mr. E. Marsh.

Orator Henley christening a Child.

Belonged to S. Ireland, who bought it from Mrs. Hogarth; sold (with print) in 1797 at Christie's for £3 3s. exhibited in 1814 by R. Payne Knight; now in the British Museum, having been acquired with the Knight Collection in 1824 (9½ × 13 in.). There is an autotype of this in the *Portfolio* for September 1872.

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The Oratorio.

A painting of this subject was in 1836 in the collection of Bishop Luscombe. It was supposed to have belonged to the Duke of Richmond (*Notes and Queries*, No. 185).

Oysters ; or, St. James's Day.

Belonged in 1833 to Mr. G. Weller, who alleged that he obtained it from a gentleman who got it from Hogarth. Includes portraits of the Duke of Wharton, Bab Selby (an oyster wench), Spiller the player, Figg's brother, Betterton, etc. The scene is the "Spiller's Head" in Clare Market.

The Painter's Room.

Belonged in 1833 to Miss Nichols of Highbury Place. Said to contain portraits of Hogarth, Kneller, Thornhill, Rysbrack, and Roubillac.

The Painting Room.

Belonged to Mr. Constantine Jennings of Chelsea. Sold at Gwennap's sale, 5 April, 1821, for £22 1s. Sold by Mr. E. Dun in 1823 for £35 3s. 6d.; sold again in 1827 by Mrs. Clarke for £8 8s. Represents Hogarth painting Lady Thornhill, and Sir James at the fireplace.

John Palmer, Esq.

Belonged in 1833 to Mr. Thomas Whaley of Ecton, Northamptonshire.

Scene in a Park.

Lady and child and black footman. Sold at the Rankin sale in May 1898 (24 × 15½ in.).

Parson's Head from The Happy Marriage.

Belonged in 1833-4 to the Marquis of Exeter (J. B. Nichols's *Anecdotes*, 1833, p. 357).

Paviour's Sign (Two Designs).

Belonged to S. Ireland, and bought at his sale in 1811 by Mr. Vernon for £6.

Thomas Pellett, M.D., President of the Royal College of Physicians.

Bought at Gwennap's sale 5 April, 1821, by Mr. Penny for £5 5s. Exhibited at Whitechapel ("Georgian England"), 1906, by Mr. W. C. Alexander.

Lady Pembroke.

Said to have been painted about 1740.

John Pine the Engraver.

Belonged to Mr. Ranby the Surgeon.

Miss Pine.

Belonged to John Ireland; bought at his sale by Mr. Spackman.

PAINTINGS OF UNCERTAIN DATE 219

The Porten Family.

Exhibited in 1888 by Rev. Thos. Burningham, and contains a portrait of Judith Porten, afterwards the mother of Gibbon (39 × 49 in.).

Joseph Porter, Esq. of Mortlake.

Before 1749.

Belonged to the Rev. J. B. Pearson, afterwards to the Marquis of Stafford, by whom it was exhibited in 1814. Porter was the brother of Johnson's Lucy Porter of Lichfield, who also once possessed the picture.

The Price Family.

Belonged to Mr. T. Price of the Albany. Represents Uvedale T. Price, his son Robert, Miss Rodd, two Miss Grevilles, their brother, and others. Sold at Christie's 6 May, 1893, for £325 (62 × 40 in.).

Mr. Prior the Poet.

Belonged in 1833 to Mr. J. B. Nichols. Probably a bookseller's sign.

Mrs. Pritchard.

Sold in 1867 for £57 15s.

James Quin, the Actor.

Belonged in 1817 to Mr. Gwennap of Lower Brook Street, afterwards to Mathews the Elder. Exhibited in 1867 and 1885 by the Marquis Townsend (24 × 29 in.). Sold in 1904 for £787 10s. to Mr. Agnew, and transferred by him to the National Gallery.

Miss Martha Ray (or Reay), Lord Sandwich's Mistress.

Belonged to Mr. Munro of Novar, at whose sale in 1867 it passed, for £530 5s., to Mr. Addington. At the Addington sale, in 1886, it was bought for £69 6s. by Mr. F. B. Henson, who exhibited it in 1887 (24 × 29 in.). See *ante*, p. 106 n.

Miss Rich.

See p. 169. Exhibited in 1817 by Mr. John Heywood; in 1867 in possession of Mr. J. Heywood Hawkins. Sold at the Hawkins sale in 1896 for £435 15s. (14 × 16 in.).

Samuel Richardson.

Exhibited at the Grosvenor Gallery in 1889, by Sir John Neeld, Bart., and at Whitechapel ("Georgian England"), 1906, by Sir Audley Neeld, Bart. (7 × 9 in.).

Rosamond's Pond; or, View in St. James's Park.

Belonged to S. Ireland, at whose sale it was bought for £5 10s. by Mr. Vernon. It afterwards belonged to Messrs. Gwennap, Colnaghi, and H. R. Willett. At Willett's sale in 1869 it was sold for £147. It was last in the possession of Louisa Lady Ashburton (60½ × 39½ in.).

Michael Rysbrack the Sculptor.

Exhibited in 1888 by Mr. Edward Draper (24 × 28½ in.).

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Mrs. Salter of the Charterhouse.

Belonged to S. Ireland; bought at his sale in 1801 for £2 12s. 6d. by Mr. Vernon. Mrs. Salter's maiden name was Elizabeth Seeker. She was a relative of the archbishop; and married Samuel Salter, master of the Charterhouse, in November 1744. He died in 1778.

P. Sandys, M.D.

Sold at the Fraser sale, December 1900, for £84.

Satan, Sin, and Death.

Belonged to Mrs. Garrick; bought at her sale in June 1823, for £22 1s. by Mr. T. S. Forman of Pall Mall. It is now in the possession of Mr. Fairfax Marray, who bought it at the Forman sale in June 1899.

Our Saviour.

Belonged to Theodosius Forrest; in 1784 to his executor Mr. Peter Coxe.

The Savoyard Girl.

Sold at Mr. Watson Taylor's sale in 1832 for £10 10s. Now at Norman Court, Hants. *F. H. H. 24 Jul 1832 (51)*

Scene in Goodman Fields Theatre.

Belonged in 1833 to Mr. Peacock of Mary-le-bone Street (22½ × 14½ in.).

Scene in the "Suspicious Husband."

Belonged in 1782 to Mrs. Hoadly.

Captain Sir Alexander Schomberg, K^t.

Exhibited at the Royal Naval Exhibition, 1891, by General G. A. Schomberg, C.B., of Ilfracombe.

The Shelley Family, etc.

Portraits of Lady Shelley, wife of Sir John Shelley, and sister to Holles, Duke of Newcastle; Mr. and Mrs. Richard Shelley; their two daughters Fanny, and Martha Rose (who married Sir Charles Whitworth); Captain the Hon. William FitzWilliam, Mr. Richard Benyon, Governor of Fort St. George, and Mrs. Beard. Belongs to Sir G. A. C. Russell, Bart., of Swallowfield Park, Reading.

The Shrimp Girl.

See p. 150. Sold at Mrs. Hogarth's sale in April 1790 for £4 10s., and again in 1832, at the sale of the collection of Mr. Watson Taylor, for £44 2s. It was purchased for the National Gallery from Sir Philip Miles's collection in June 1884 for £262 10s. (20 × 25 in.).

Sleeping Child.

Belonged in 1782 to Dr. Lort.

View of Spencer House.

Exhibited at the Grosvenor Gallery in 1889 by Earl Spencer (50 × 31 in.).

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A Statuary's Shop.

Belonged in 1833 to Mr. Edward Rudge, F.R.S., of 44 Wimpole Street. Hogarth and Rysbrack are represented, among others (30 × 24 in.)

The Staymaker.

Belonged to S. Ireland; in 1833 to Mr. W. B. Tiffin of the Strand. Now in the possession of Mr. Fairfax Murray, who bought it at the Forman sale in June 1899 (35 × 27 in.)

Street Scene in a French Town.

Belongs to Mr. John Reid of Wargrave, Henley-on-Thames (54 × 42 in.).

Death of Sir Philip Sidney.

Bought at Gwennap's sale April 5, 1821, by Mr. Penny for £2 12s. 6d.

A Society of Artists, circa 1730.

Belonged to the Boydells; afterwards to Hurst, Robinson and Co.; then to Mr. W. B. Tiffin of the Strand. In 1833 it belonged to Mr. Chambers Hall of Southampton, who bequeathed it to the University Galleries, Oxford.

*Thomson the Poet (1).**

Belonged to C. Rossi, R.A., by whom it was exhibited at the Suffolk Street Gallery in 1832 (No. 205).

*Thomson the Poet (2).**

Belonged in 1821 to Mr. Sinelair.

Sir James Thornhill.

Sold at Christie's in January 1897.

Sir James Thornhill.

Belongs to W. Drury Lowe, Esq., of Locko Park.

Lady Thornhill.

Belongs to Lord St. Oswald.

Mr John Thornhill.

Exhibited in 1814 by the Rev. Dr. Luscombe. See pp. 25, 27.

The Thornhill Family (1).

Belonged to Mr. J. Andrews; bought at his sale by Mr. Donovan (27 × 22 in.).

The Thornhill Family (2).

Exhibited at the Grosvenor Gallery in 1889 by Mrs. Wollaston (36 × 29 in.).

* A portrait of Thomson by Hogarth was sold in 1845 for £4 4s.

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The Thornhill Family (3).

Exhibited in 1906 by Mr. W. K. Willcocks at Whitechapel ("Georgian England" (60 × 48).*

Jacob Tonson.

Belongs to the Ranelagh Club.

The Vane Family.

Belonged in 1882 to Lord Harry Vane (29 × 24 in.).

Arthur Vansittart, Esq., M.P., Vice-Lieut. for Berks.

Henry Vansittart, Esq., M.P., Governor of Bengal.

Robert Vansittart, Esq., D.C.L., Regius Professor of Civil Law at Oxford.

These three portraits (ovals) are at Shottesbrook House, Berks. Each wears the satin turban and motto of the Franciscan Knights of Medmenham.

View of the Treasury Garden.

Sold at Gwennap's sale in April 1821 for £7 7s.

View in a Village near London.

Belonged in 1817 to Mr. Davies of the Strand.

Sir Edward Walpole.

Belonged to his brother, Horace Walpole.

Horace Walpole at the Age of Ten.

From Strawberry Hill. Belonged in 1856 to Mrs. Bedford. Sold in 1866 by Mr. H. Farrer for £213 3s.

Horace Walpole.

Exhibited at the Guelph Exhibition in 1891 and at Whitechapel ("Georgian England") by Mr. H. S. Vade Wa pole (27½ × 35 in.).

Wanstead Family Group.

Belonged in 1822 to Mr. W. Long Wellesley (Nichols's *Anecdotes*, 1833, p. 376).

M^r Justice Welch.

Belonged to Mr. G. M. Stainforth of Berkeley Square. Sold at the Angerstein sale of July 1896 for £16 16s.

The Wesley Family (of Dangan).

Mrs. Delany (*Autobiography*, 1861, i. 283) says that Hogarth had drawn the Wesley family with Mrs. Donnellan (one of her friends).

M^r Western of Clare Hall.

Belonged to the Rev. William Cole of Milton, near Cambridge (*cf. Essex Review*, January, 1901, p. 17).

* See also *ante*, *The Painting Room*.

PAINTINGS OF UNCERTAIN DATE 223

The Western Family.

Belonged in 1833 to Lord Western, at Rivenhall, in Essex. Represents Thomas Western, Esq. ; his mother ; Chancellor John Hoadly, the Rev. William Cole, Archdeacon Plumtre, the Rev. Henry Taylor, curate of Rivenhall,* and others (*cf. Essex Review*, January 1901, p. 18.)

Mrs. Lucy Weston.

Wife of Captain Weston, son of the Bishop of Exeter. Sold in 1895 for £50 8s. (oval).

The Misses Weston.

Four figures. Exhibited at the Guelph Exhibition in 1891 by Mr. Horace A. Helyar (50 × 40 in.).

M^r Windham.

Belonged to S. Ireland ; bought at his sale in 1801 by Mr. Vernon.

M^{rs} Woffington.

On a couch, "dallying and dangerous," as Lamb says (*London Magazine*, Oct. 1822, vol. vi. 349). Belonged to Charles Matthews the Elder, who bought it of Henry Angelo (*Reminiscences*, 1830, ii. 177) ; now in the Garrick Club.

M^{rs} Woffington.

Belonged to Mr. Addington ; sold at Christie's for £89 5s. ; now in the possession of Mr. F. B. Henson (28 × 36 in.).

M^{rs} Woffington.

Belongs to the Marquis of Lansdowne (23½ × 27½ in.).

M^{rs} Woffington (oval).

Exhibited in 1888. Belongs to Sir Edward Tennant, Bart. (24½ × 29½ in.).

M^{rs} Woffington.

Sold at the Biddulph sale in April 1897 for £50 8s.

M^{rs} Woffington.

Belonged to Lord Lonsdale ; afterwards to the late Augustin Daly (36 × 27 in.).

M^{rs} Woffington.

Exhibited at Whitechapel ("Georgian England") in 1905 by Mr. Ernest Gye.

M^{rs} Woffington as "Sir Harry Wildair (?)"

Belonged to the late Augustin Daly ; reproduced as the frontispiece to his monograph on Mrs. Woffington, New York, 1888.

* Author of *Ben Mordecai's Letters*, 1771-7, which were revised by Mr. Salter of the Charterhouse. See *ante*, p. 220.

224 PAINTINGS OF UNCERTAIN DATE

Woman and Child.

Monochrome in oil exhibited at Whitechapel ("Georgian England") in 1905 by Mr. J. L. Heseltine.

Woman swearing a Child to a grave Citizen.

Exhibited in 1814 by the Rev. M. Whalley. Sold in 1855 for £23 2s., but bought in. Belongs to Mr. Fairfax Murray, and came from the Thornhill family (26 × 20 in.). There is a copy of this picture by John Collet, with variations, in the Dyce Collection at South Kensington.

Miss Wood.

Belonged in 1891 to Mrs. Hughes of Offley Place, near Hitchin (14 × 17 in.)

Mr Wood's Dog, Vulcan.

Belonged in 1891 to Mrs. Hughes of Offley Place, near Hitchin (39 × 29 in.).

Miss Woodley (afterwards the Wife of Vaughan the Comedian, Mrs. Pritchard's brother).

From the collection of Benjamin West, P.R.A. Sold at Mr. H. R. Willett's sale in 1869 for £199 10s.

Portraits of Young Gentlemen.

A pair. Sold in 1896, at the Eversley sale, for £23 2s. (13 × 10½ in. ovals).

Portraits of Young Ladies.

A pair. Sold in 1896, at the Eversley sale, for £157 10s. (13 × 10½ in. ovals).

Portrait of a Young Man.

Belongs to T. Humphry Ward, Esq.

ADDENDUM.

Audrey, Wife of Charles, 3rd Viscount Townsend.

Sold at the Hanbury Williams sale in March 1888. Now in the possession of Henry Johnes Fielding Esq. of 17 Hereford Square (25½ in. × 30½ in.).

A CATALOGUE OF THE PRINCIPAL PRINTS
BY, OR AFTER, HOGARTH





CALAIS GATE

Demolished in 1895

A CATALOGUE OF THE PRINCIPAL PRINTS BY, OR AFTER, HOGARTH

[* * This Catalogue is intended to include every known print by, or after, Hogarth, excepting a few doubtful or unimportant ones, which are, for the most part, specified in the final note, *q.v.* It does NOT comprise the copies by Riepenhausen, Cook, and others, contained in the ordinary collections. Concerning these, the requisite particulars will be found in the preceding "Bibliography." The first dimension given is always the *horizontal* one; and the space measured is that occupied by the design, exclusive of the writing.* When the print has been strained or mounted, the measurements sometimes vary more or less; but those here indicated will be found to be amply sufficient for purposes of identification. As regards the different "states," it has not been thought necessary to give *all* the variations, but only those more obvious ones which serve to distinguish the earlier from the later impressions. The titles and inscriptions in inverted commas are the titles and inscriptions given on the plates themselves.]

The Rape of the Lock.

[Hogarth.]

[1717 ?]

See Pope's poem, Canto iv., ll. 121 *et seqq.* Impression from a gold snuff-box lid. An outline copy of one of these was made by Samuel Ireland, and published 1 March, 1786, by W. Dickinson, 158 New Bond Street; another, more finished, in March 1798, by F. Legat for John Ireland (*Hogarth Illustrated*, iii. 21). Very few of the original impressions exist. That in the British Museum was bought 23 June, 1842 (No. 1290), at the Strawberry Hill Sale, for £21. A similar impression (J. B. Nichols, *Anecdotes*, 1833, p. 318) had fetched £33 at Gulston's sale, 7 February, 1786. There is also one in the Joly collection. Samuel Ireland's outline, which he reprinted in *Graphic Illustrations*, 1794, i. 8*, was copied from Lord Orford's. In its first form, this copy was dedicated to the Prince of Wales; in its second "To the Admirers of Hogarth."

3½ × 2¼ in., oval.

* In some cases the writing is inseparable from the design.

Hogarth's Shop-card.

“ W. Hogarth Engraver ” “ April y^e 23, 1720.” 1720.

J. Ireland had seen an impression inscribed in Hogarth's hand—
“ Near the *Black Bull, Long Lane* ” (*Hogarth Illustrated*, iii. 331).
£25, according to S. Ireland (who copied the card in April 1786, and
afterwards included it in *Graphic Illustrations*, i. 21), was paid for an
impression. Lord Orford's sold 23 June, 1842 (with Hogarth's book-
plate) for £17 6s. 6d. (No. 1283). The day of the month differs in
some examples; we follow that in the British Museum. Nichols's
copy (*Genuine Works*, ii 20) has the inscription—“ at y^e Golden
Ball y^e Corner of Cranbone Alley little Newport Street. April y^e 29,
1720.” M^r Fairfax Murray has Baker's copy, which (with Hogarth's
bookplate) sold, in 1825, for £18 7s. 6d. and passed into the Forman
collection; this is dated 28 April.

4 × 3 in.

“ *The Lottery.* ”

“ Will^m Hogarth Inv^t et Sculp^t.” Price One Shilling.”
[1721.]

Below the design is “ The Explanation.” The *first* state (as above)
has no publication line. The *second* has “ Sold by M^{rs} Chilcot in
Westminster Hall ” and “ R. Caldwell Printseller in Newgate Street.”
The *third* has M^{rs} Chilcot's address. The *fourth*, “ S. Sympson in
Maiden Lane near Covent Garden.” The *fifth*, Bowles of the Black
Horse. The *sixth*, “ Printed for John Bowles, N^o 13, in Cornhill.”
The *seventh*, price and address obliterated. The original drawing in
pen and Indian ink was in Standly's Cat., No. 1119.

12 $\frac{5}{8}$ × 8 $\frac{3}{4}$ in.

An Emblematical Print on the South Sea Scheme.

“ W. Hogarth Inven^t. et Sculp^t.” “ price 1 Shilling ”
[1721.]

There are twenty doggerel lines engraved below the print beginning,
“ See here y^e Causes why in London.” The *first* state (as above)
has no publication line. The *second* has “ Sold by M^{rs} Chilcot in
Westminster Hall ” and “ R. Caldwell Printseller in Newgate Street.”
The *third* has S. Sympson. The *fourth*, John Bowles, No. 13, Cornhill,
and no price. The *fifth*, no publisher's name or price. From a Notice
in the *General Advertiser*, 10 Dec. 1751, it would appear that Bowles
republished this print during Hogarth's lifetime. The original
drawing, in pencil, was in Standly's Cat., No. 1250.

12 $\frac{1}{2}$ × 8 $\frac{3}{4}$ in.

Plates to the Travels of Aubry de la Motraye.

“ W Hogarth sculp^t ”, etc. 1723.

These plates are as follow :

1. Tome I. N^o V. “ *Vas mirabile ex integro Smaragdo, Genoa,*”
etc. The Vase, without the ornaments, and with “ W.
Hogarth sculp.” is in the British Museum.
2. Tome I. N^o IX. “ *Tiara Patriarchalis Græca.*”
3. Tome I. N^o X. A Lady and Black Woman in a Bath-Room.

4. Tome 1. N^o XI. A Dance of Woman. This was copied by William Skelton for Ireland's *Hogarth Illustrated*, iii. 167.
5. Tome 1. N^o XV. A Procession.
6. Tome 1. N^o XVII. B. A Group of Figures in Turbans.
7. Tome 1. N^o XVIII. A Scene in the Seraglio.
8. Tome 2. N^o III. [XXVIb.] Park of the Artillery.
9. Tome 2. N^o V. [XXX.] "Bender." Portrait of Charles XII.
10. Tome 2. N^o VIII. [XXXII.] Head of Charles XII. etc.
11. Tome 2. N^o IX. Pl. I. [XXXIII. No. 1.] "*Fodina Argentea Sahlensis*."
12. Tome 2. N^o IX. Pl. II. [XXXIII. No. 2.] ditto.
13. Tome 2. N^o XI. [XXXV.] "*Fodina Ferrea Danmorensis*."
14. Tome 2. N^o XIV. [XXXVIII.] A Lapland Hut, with Reindeer, etc.

To these John Ireland adds conjecturally Tome 1, Nos. XIII. and XVI., as well as the figures at the Corners of Tome 2, N^o XXVI. A. (*The Five Muscovites*), and those in Tome 2, c. (of which there is a modern copy), while J. B. Nichols would include "two dromedaries with a man feeding them" in the corner of the map marked T. I.—B.

Royalty, Episcopacy, and Law.

[Hogarth.] [1724.]

Under this design is—"Some of the Principal Inhabitants of y^e Moon, as they Were Perfectly Discover'd by a Telescope brought to y^e Greatest Perfection since y^e last Eclipse; Exactly Engraved from the Objects, whereby y^e Curious may Guess at their Religion, Manners, &c. Price Six Pence." "This print (says J. B. Nichols, *Anecdotes*, 1833, p. 164) was first published 2 Dec. 1724." It was also copied by Samuel Ireland, and published 1 May, 1788, by Molton and Co. of Pall Mall.

7½ × 9½ in.

Seven Plates to "The New Metamorphosis."

"W. Hogarth fec." "W. Hogarth Inv^t et sculp."

"W. Hogarth Inv^t et fec." etc. 1724.

The full title of the book is *The New Metamorphosis; or, Pleasant Transformation of the Golden Ass of Lucius Apuleius of Medaura*, London: S. Briscoe on Ludgate Hill, 1724, 2 vols. Four plates in vol. i.; three plates in vol. ii.,—with signatures varied as above. Plate 2 in vol. ii. in *first* state has no lettering at all. Two of the plates in vol. i., says J. B. Nichols (*Anecdotes*, 1833, p. 319), are copied from a translation of Apuleius in 2 vols. 1708.

v. s.

Masquerades and Operas. Burlington Gate.

"W^m Hogarth Inv^t et Sculp^t." "Price 1 Shilling.

1724." 1724.

Under the design come two quatrains, beginning "*Could now dumb Faustus,*" engraved on a separate plate. In the *second* state "*Pasquin N^o XCV.*, which is one of the books in a wheelbarrow in the foreground of the *first* state becomes "*Ben John[son]*," and the publication line is "*To be sold at y^e Golden Ball in Little Newport*

Street Price 1 shill. 1724." The two quatrains are also different; they begin "O how refin'd," etc. J. Ireland thinks this is the plate which Hogarth calls *The Taste of the Town* (*Hogarth Illustrated*, iii. 15). There is a contemporary copy in the British Museum, with the same title and date, and a third set of verses ("Long has the Stage productive been"), but without artist's name and publication line. This is one of the fraudulent imitations referred to by the artist at p. 21.

$6\frac{3}{4} \times 4\frac{7}{8}$ in.

Frontispiece to "The Happy Ascetick."

[Hogarth.]

1724.

Underneath the design is—"St. Matthew Ch. 21. Verse 28. Son, go Work to-day in my Vineyard." It forms the Frontispiece to the sixth edition of D^r Anthony Horneck's *Happy Ascetick*, London: S. Chapman and others, 1724. The print (says J. B. Nichols, *Anecdotes*, 1833, p. 164) is sometimes known as "The Master of the Vineyard."

$3\frac{1}{4} \times 6$ in.

A Burlesque on Kent's Altarpiece at St. Clement Dane's Church, Westminster.

[Hogarth.]

[1725.]

There is an inscription under the design (see *ante*, p. 19), the last word of which, *i.e.*, "wings," ends in the *first* state with a long "s." The earlier impressions are generally on *blue* paper, but there are also reproductions on *blue* paper.

$7 \times 11\frac{1}{8}$ in.

Five Plates for "Cassandra."

"W Hogarth Inv^t et sculp."

1725.

These form the frontispieces to the five 12^{mo} volumes of the *third* edition of Sir Charles Cotterell's *Cassandra, a Romance*, London, John Darby and others, 1725.

$3 \times 5\frac{3}{8}$ in.

Fifteen Headpieces for Beaver's "Roman Military Punishments."

"WH"; "W Hogarth Inv^t et sculp." etc.

1725.

These are headpieces to *Roman Military Punishments*, by John Beaver, London, 1725, 4to., and are engraved in the manner of Jacques Callot. "A little figure of a Roman general in the title-page may possibly be by Hogarth, though his name is not to it." (*Hogarth Illustrated*, iii. 333.) Samuel Ireland had a drawing of one of the subjects (*Graphic Illustrations*, i. 54).

$2\frac{1}{8} \times 1\frac{1}{2}$ in.

"A Just View of the British Stage, or three Heads are better than one. Scene Newgate, by MD—V—to."

[Hogarth?]

[1725.]

Represents Booth, Wilks and Cibber, the patentees of Drury Lane Theatre, contriving a Pantomime. There is an explanatory inscription under the design ending "Vivat Rex. price six pence." There

are two states. "Mr. Devoto was scene-painter at Drury Lane or Lincoln's Inn Fields Theatre, and also to Goodman's Fields" (J. B. Nichols, *Anecdotes*, 1833, 166).

8 $\frac{3}{4}$ × 7 in.

Berenstat, Cuzzoni, and Senesino.

[Hogarth ?] 1725.

A scene from the opera of *Julius Cæsar*, the characters being Julius Cæsar (Berenstat), Cleopatra (Cuzzoni), and Mark Antony (Senesino). It is also said to represent Ptolemy, Cleopatra, and Julius Cæsar in Handel's *Ptolemeo*, the tall male figure being identified with Farinelli. There are three states of this plate; but it is probably by the younger Vanderbank.

10 × 7 $\frac{1}{4}$ in.

Frontispiece to "Terræ-Filius."

"W. Hogarth fec" 1726.

This is the frontispiece to vol. i. of Nicholas Amhurst's *Terræ-Filius*: or, *The Secret History of the University of Oxford, in Several Essays*, 2 vols., London, R. Francklin, 1726. Francklin was the printer of Amhurst's paper, the *Craftsman*.

3 $\frac{1}{2}$ × 5 $\frac{1}{4}$ in.

Twenty-six figures to Blackwell's "Compendium of Military Discipline."

[Hogarth.] 1726.]

On two Sheets. A cartouche in the first is inscribed—"The several Postures of y^e Salute wth y^e half-Pike," etc. "By Jn^o Blackwell Adjutant and Clerk."

Sixteen Small Prints for Hudibras, and Butler's Head.

"W. Hogarth. Inv^t et sculp." 1726

See pp. 16, 18. Prepared for an edition of *Hudibras* printed for D. Browne and others in 1726, and "Adorn'd with a new Set of Cuts, Design'd and Engrav'd by M^r HOGARTH." The alleged head of Butler (says J. B. Nichols, *Anecdotes*, 1833, p. 169) is in reality Jean-Baptiste Monnoyer, copied from White's mezzotint. These plates were enlarged, and slightly varied by J. Mynde for D^r Zachary Grey's *Hudibras*, 2 vols. 1744. Copies were also inserted in John Towneley's * translation into French, 1757; and Plate II. was borrowed by I. Ross for D^r T. R. Nash's *Hudibras*, 1793.

v. s.

Twelve Large Prints for Hudibras.

"W. Hogarth Inven. et sculp." etc. 1726.

Issued stitched, with the following Title-page:—"Twelve Excellent and most Diverting Prints; taken from the Celebrated Poem of *Hudibras*, wrote by Mr. Samuel Butler. Exposing the Villany and Hypocrisy of those Times. Invented and Engraved on Twelve Copper-Plates by William Hogarth . . . Printed and sold by Philip Overton, Print

* Towneley, who died in 1782, aged 86, is buried near Hogarth at Chiswick.

and Map-Seller, at the Golden Buck near St Dunstan's Church in Fleetstreet; and John Cooper, in James-Street, Covent-Garden. 1726." There are many minute variations in the later impressions, of which the following may be particularised :

Plate I. "Frontispiece and its Explanation." The *first* state has Overton and Cooper; *second* state Overton only; the *third* Sayer instead of Overton.

Plate II. "Hudibras sallying forth." The later impressions have "W^m Hogarth Inven. et Sculp."

Plate III. "Hudibras's First Adventure." Butcher's waistcoat without stripes in first impressions.

Plate IV. "Hudibras, Catechiz'd."

Plate V. "Hudibras Vanquish'd by Trulla."

Plate VI. "Hudibras in Tribulation." The latter impressions have "W^m Hogarth Inven. et Sculp."

Plate VII. "Hudibras and the Lawyer." *First* state not numbered."

Plate VIII. "Hudibras beats Sidrophel, and his Man Whacum."

The later impressions have "Wm. Hogarth inven. et sculp."

Plate IX. "The Committee." The later impressions have "Wm Hogarth Inven. et Sculp."

Plate X. "Hudibras Triumphant." The later impressions have "Wm. Hogarth inven. et sculp."

Plate XI. "Burning y^e Rumps at Temple-Barr." The earliest impressions want "Down with the Rumps," on the scroll.

Plate XII. "Hudibras Encounters the Skimmington."

Mr. H. P. Standly (Catalogue 1845, p. 83) had some apparently unique states of Plates II., V., VI., and VII. From an advertisement in the *Post Boy* for February 8, 1725-6, it would appear that this set of prints was issued on the 24th of that month.

v. s.

"*Cunicularii or The Wise men of Godliman in Consultation.*"

[Hogarth ?]

[1726.]

A satire on the Godalming Rabbit Breeder, Mary Tofts. The motto is—

"They held their Talents most Adroit
For any mystical Exploit. Hudib."

There are also explanatory references to the letters on the plate.

9 $\frac{5}{8}$ × 6 $\frac{1}{4}$ in.

"*Musick Introduc'd to Apollo by Minerva.*"

"Hogarth Fecit."

1727.

The publication line is "Sold by J. Clark Engraver and Printseller in Greys Inn." Nichols (*Anecdotes*, 1782, 133) affirms this to be a copy from an earlier book of music.

6 $\frac{1}{4}$ × 9 $\frac{1}{2}$ in.

Large "*Masquerade Ticket.*"

[Hogarth.] "price one Shilling."

[1727.]

There are explanatory references to the letters A and B on the plate. In the *first* state the word "Provocatives" on the wall to the left is

spelled "Prouocatives" ; in the *second* the "u" is altered to a "v."

10 × 7¼ in.

Frontispiece to "Collection of Songs."

[Hogarth.]

1727.

The title of this book, which is engraved (and probably by Hogarth) is *A Collection of Songs, with the Musick, by Mr. Leveridge* . . . London Engrav'd and Printed for the Author in Tavistock-street Covent-Garden, 1727 (see *ante*, p. 30.).

3¼ × 6½ in.

Head of Hesiod for Cooke's Translation.

"W. Hogarth Sculp'."

[1728.]

In the corner of the plate is "Ex musæo Pembrokiano." J. B. Nichols (*Anecdotes*, 1833, p. 172) says it is copied "from the bust at Wilton." The "original drawing" for this, and a copy, were in Samuel Ireland's sale, May 6th, 1797, No. 128 (*cf.* Ireland, *Graphic Illustrations*, 1794, i, p. 85). The drawing, which afterwards belonged to H. P. Standly, was recently in the Capel Cure collection.

4⅞ × 6½ in.

The Beggar's Opera Burlesqued.

[Hogarth.]

[1728.]

Under the design (*first state*) are engraved four lines beginning—"Brittons attend.—view this harmonious Stage." There are four other states,—the *second* with a large lettered title, *The Beggars' Opera*, at top; the *third*, title erased, and printed from a separate plate; the *fourth* with the publication line, "Sold at the Printshop in the Strand, near Catherine Street"; and the *fifth* with the publication line, "Printed for John Bowles at the Black horse in Cornhill. Mr. Standly had the original drawing, same size as the print (Cat. No. 894; and J. B. Nichols's *Anecdotes*, 1833, p. 393).

9¼ × 7½ in.

King Henry the Eighth and Anne Boleyn.

"Hogarth design. & sculp'."

1729.

The original picture hung in the portico of the Rotunda at Vauxhall Gardens (see *ante*, p. 23). The *first state* (B. M.) has no title, but under the plate is a printed slip headed "King Henry VIII bringing to Court Anna Bullen, who was afterwards his Royal Consort." Then come four quatrains beginning "See here the Great, the daring Harry stands," etc., signed "Allan Ramsay scrip.," with the publication line, "Printed and Sold by Phil. Overton near S^t Dunstan's Church, Fleetstreet; and Allan Ramsay in Edinburgh. M DCC XXIX." The *second state* has seven couplets beginning "Here struts old pious Harry," etc. The *third state* has the title, "King Henry the Eighth [*sic*] & Anna Bullen," the publication line, "London printed for John Bowles at the Black Horse in Cornhil, Carington Bowles in S^t Paul's Church Yard & R. Sayer in Fleet Street." "Price 3s," and in the right corner under the plate, "Design'd and Engrav'd by W. Hogarth." The *fourth* has the same title as the

third; but the price is 5s., and the publication line is "London. Printed for Robert Wilkinson, Cornhil, Carington Bowles in St Paul's Churchyard and R. Sayer, in Fleet Street."

$14\frac{1}{4} \times 17\frac{1}{4}$ in.

Frontispiece to "The Humours of Oxford."

"W. Hogarth inv^t" "G. Vander Gucht sculp." 1729.

This is a frontispiece illustrating act iv. sc. 1 of *The Humours of Oxford. A Comedy*. "By a Gentleman of Wadham-College" [Rev. James Miller]. Second Edition, London, J. Watts, 1730.

$4\frac{1}{8} \times 6\frac{1}{2}$ in.

Two Plates to "Perseus and Andromeda."

"WH Fecit" 1730.

These are two plates to Lewis Theobald's [?] *Perseus and Andromeda*, 4to., London, Tho. Wood, 1730. The first is the frontispiece; the second (Perseus Descending) faces the "Argument."

$4\frac{1}{8} \times 6$ in.

"Gulliver presented to the Queen of Babilary."

W. Hogarth inv^t." "Ger. VanderGucht sculp." 1731.

This is the frontispiece to vol. i. of John Lockman's *Travels of Mr. John Gulliver, Son to Capt. Lemuel Gulliver* (London: Harding, 1731), a translation in 2 vols. from the French of the Abbé de St. Fontaine. Babilary=Babble-ary, ruled by women. Lockman also translated *inter alia* Voltaire's *Henriade*. He was afterwards Secretary to the British White Herring Fishery Company of 1750 (*cf.* the ballad in *Beer Street*, and Goldsmith's *Bee* for 10 Nov. 1759, pp. 188-9).

$21\frac{3}{8} \times 5\frac{1}{4}$ in.

Frontispiece to "The Tragedy of Tragedies."

"W. Hogarth inv^t." "Ger VanderGucht sculp." 1731.

This is a frontispiece to *The Tragedy of Tragedies; or, the Life and Death of Tom Thumb the Great With the Annotations of H. Scriblerus Secundus* [Henry Fielding], London, J Roberts, 1731, being an enlarged version of the same writer's *Tom Thumb* of the previous year.

$3\frac{3}{4} \times 6\frac{1}{4}$ in.

"A Scots Opera."

"W. Hogarth inv^t." "Ger VanderGucht sculp." 1731.

Underneath the plate is "*Forsan et hæc olim meminisse juvabit, Virg.*" Frontispiece to *The Highland Fair; or, the Union of the Clans. An Opera*. "Written by M^r Mitchell" [*i.e.*, Joseph Mitchell, p. 32]. London: J. Watts, 1731. It was played at Drury-Lane in March of that year.

$31\frac{3}{8} \times 6$ in.

"Taste."

[Hogarth.] "Price 6^d" 1731.

See p. 24. There is a reference table below the design. This was Hogarth's reply to Pope's attack on the Duke of Chandos in *O*



Received of
 5 Shillings being the first Payment for two large Prints
 one representing Moses brought to Pharaoh's Daughter.
 The other S^t Paul before Felix. w^{ch} I Promise to deliver
 when finish'd, on Receiving 5 Shillings more.

*N.B. They will be Seven and Six Pence
 each Print, after the time of Subscribing*

BOYS PEEPING AT NATURE
 (From Hogarth's Engraving)

Taste: an Epistle to the Right Hon. Richard, Earl of Burlington, London, L. Gilliver, 1731. It is said to have been suppressed (*Genuine Works*, ii. p. 78). It was reduced as the Frontispiece to *A Miscellany on Taste*. By Mr. Pope, etc., London, G. Lawton and others, 1732. In this, the tie-wig, Pope's dress of ceremony, which he wears in the larger plate, is changed into a cap.

$6\frac{1}{2} \times 8\frac{1}{2}$ in.

Boys Peeping at Nature.

[Hogarth.]

[1731 ?]

Subscription Ticket for *A Harlot's Progress*. Along a wall on the plate itself is "Antiquam exquirite Matrem. Vir.;" below the design:

"necesse est
Indiciis monstrare recentibus abdita rerum,
——dabiturque Licentia Sumpta pudenter. Hor."

Below these lines (from the *Ars Postica* ll. 48, 51) again comes the following form of receipt:—"Rec^d of half a Guinea being y^e first Payment for Six Prints of a Harlot's Progress which I Promise to Deliver when Finish'd on Receiving one half Guinea more." It was afterwards used in 1737, with an altered form of Receipt, for the *Four Times of the Day* and the *Strolling Actresses*; and again in 1751, with variations, for *Moses brought to Pharaoh's Daughter and Paul before Felix*. There is a copy in aquatint of the "original sketch" (first state), by Livesay, dated April 23^d, 1782 (*Genuine Works*, iii. 132); and on May 1, 1799, S. Ireland issued an etching of the Ticket in its first form (*Graphic Illustrations*, ii. 87).

$4\frac{5}{8} \times 3\frac{1}{2}$ in.

Two Plates to Molière.

"Hogarth Inv." J. Vander Gucht sculp."

1732

There were frontispieces to the plays of "*L'Avare*" and "*Le Cocu Imaginaire*," in vol. i. of a 12mo selection of Molière's comedies (French and English) published in eight volumes in 1732. The *second* states have references to the play engraved below: in the case of "*L'Avare*," "Act 5. Scene. 5"; in the case of the other, "Scene. 6." only. A facsimile of the original drawing (pen, bistre, and Indian ink) for *L'Avare*, signed "Sam. Ireland fe^t," faces p. 76 of *Graphic Illustrations*, ii. The original drawing itself, which, in 1799, belonged to Ireland, was afterwards in the Baker and Esdaile collections.

$3\frac{1}{8} \times 5\frac{1}{8}$ in.

"Rich's Glory or his Triumphant Entry into Covent-Garden."

[Hogarth ?]

[1732.]

Over the print is the title given above; below are thirty doggerel lines beginning, "Not with more glory through the streets of Rome." To the left below the verse is "WH IE SULP"; * and to the right "Price 6^d." In the *second* state the price is omitted.

$12 \times 6\frac{1}{2}$ in.

* The same words with "Sculp" instead of "sulp" are traceable on the ground to the left.

A Harlot's Progress.

“W^m Hogarth inv^t pinx^t et sculp^t” 1732.

See pp. 33–40. The *first* state (*i.e.*, that issued to the subscribers) is distinguished by the absence of a black Latin cross which, in the *second* state, appears below the design.* There are also many variations in the *second* state, which was much worked upon by the artist. Of these the following may be specified as sufficiently distinctive:—

Plate I. [Her Arrival in London]. Feet added to the elder woman; “London” added to the address of the clergyman’s letter.

Plate II. [Quarrels with her Protector]. Shadow of the raised leg of the table greatly extended.

Plate III. [Apprehended by a Magistrate]. Covered or “sugar” dish near the punch-bowl turned into a bottle.

Plate IV. [Beating Hemp in Bridewell]. Holes in roof filled in.

Plate V. [Her Death]. Dr. Rock’s name added to the paper near the fire.

Plate VI. [Her Funeral]. Shadow thrown by the bottle of “Nants” on the apron of the woman in the right-hand corner.

Pirated copies of this set of prints in “chiaro oscuro” (mezzotint) and greenink were published by Elisha Kirkall or Kirkhall in November 1732. By Hogarth’s permission, copies were also engraved and issued in April 1732, “with Ornaments and Explanations” by G. King at the “Golden Head” Brownlow-Street, Drury-Lane. From these were prepared the illustrations to the book called *The Lure of Venus*, 1733 (p. 38) Sayer and Bowles also published copies; and Lavater reproduced some of the heads in his *Physiognomy*. At Mr. H. P. Standly’s expense, W. J. Smith engraved in 1829 the first design for the doctors in Plate V. (Cat. No. 1152). J. B. Nichols, *Anecdotes*, 1833, p. 292, says it had previously been copied by S. Ireland, under the name of “D^r Ward and D^r Misaubin.” There is a separate plate of Elizabeth Adams, the woman next the clergyman in Plate VI.; and the whole series were transferred to wood in Cruikshank’s manner for *Bell’s Life* (*Gallery of Comicalities*, vol. vii., No. 330.)

14 $\frac{1}{2}$ × 11 $\frac{1}{2}$ in.

A Chorus of Singers; or, The Oratorio.

[Hogarth.] [1732.]

This was the Subscription Ticket for *A Midnight Modern Conversation*; and represents the Rehearsal of the Oratorio of *Judith*. Below the design in the *first* state is engraved the following receipt form:—
“Rec^d of Five Shillings being the whole Payment for a Print Call’d the Midnight Moddern Conversation which I promise to Deliver on y^e 1st of March next [*i.e.* 1733] at farthest, But Provided the Number Already Printed shall be Sooner Subscribed for, then y^e Prints shall be sooner Delivered & time of Delivery will be Advertiz’d.” In the *second* state “Moddern” and “Provided”

* Copies of the *first* state are sometimes found *with* the cross. Such a set is in the possession of the writer.

are corrected. It was afterwards issued as an etched print, and described as *A Chorus of Singers*. George Cruikshank copied this plate in 1831 for Major's edition of Trusler.

6 × 6½ in.

“*A Midnight Moddern Conversation.*”

“W^m Hogarth Inv^t Pinxt & Sculpt.”

[1733.]

Some of the impressions of the *first* state are in red. There are four lines under the design beginning—“Think not to find,” etc. In the *second* state, “Moddern” is corrected. In the later impressions, among other variations, a shadow thrown by the tobacco paper on the front of the table cloth, is added; and the contents of the vessel in the right-hand corner, as well as the vessel itself, are cross hatched. There are various copies, viz^t by G. Bickham (3½ × 2¾ in.) in Bancks's *Poems*, 1738, i. 87; by Geo. Bickham Jun^r (17½ × 12¾ in.); by R. Cooper (12⅝ × 17¾ in.); by Kirkall (mezzotint); and by a French engraver, Creith (16½ × 10½ in.). Copies without engravers' names were sold by Sayer and Bowles. A copy was also prepared by Bickham Jun^r for his *Musical Entertainer* (1737?) where it appears in a cartouche at the head of a song entitled “The Releif; or Pow'r of Drinking.” Some of the heads and figures were reproduced by E. Kiepenhausen in a *Manuel contenant diverses Connaissances curieuses*, etc. Göttingen, 1786.

18 × 12⅞ in.

Sarah Malcolm.

“W. Hogarth (ad Vivum) pinxit & sculpsit.”

1733.

At the top of the plate, which was published March 10, is “Price 6^d.” (See p. 48.) The inscription below is, “Sarah Malcolm Executed in Fleet street, March y^e 7th 1732 [1733] for Robbing the Chambers of M^{rs} Lydia Duncomb in y^e Temple, and Murdering Her, Eliz: Harrison & Ann Price.” In the Charlemont Collection is an impression with a gallows on the wall in the background roughly added by Hogarth himself. There is an engraved copy with “W. Hogarth ad vivum Pinxit,” and there are reversed mezzotint copies. There is also a woodcut in the *Gentleman's Magazine* for March 1733, p. 153. In addition to these, there is a curious print (4¾ × 6¼) copied and reversed from Hogarth with the title “Sarah Malcom Ætat: XXII.” “No Recompence but Love.” At the woman's back, to the right, is a figure in a wig and bands holding a ring; and through a window to the left is seen the execution, which took place opposite Mitre Court. In *Hogarth Illustrated*, ii. 295, John Ireland gives a full-length from a picture belonging to Josiah Boydell, said to be copied from Horace Walpole's original oil-sketch at Strawberry Hill (see *ante*, p. 200). Ireland's copy is dated May 31, 1791, and engraved by J. Barlow. Mr. Andrew W. Tuer in 1885 had the original copperplates of the two prints first named (*Notes and Queries*, 6th Series, xii. 291).

6⅝ × 6⅞ in.

Frontispiece to the Oratorio of “Judith.”

“W. Hogarth Inv.” “G. V^{dr} Gucht sc.”

[1733.]

Underneath the plate is “Per Vulnera Servor Morte tua Vivens. Virg. Æneid.” *Judith* was an opera by William Huggins, set to music

by William Defesch. It was published in *octavo*, 1733. See *A Chorus of Singers*, p. 237.

$5\frac{3}{4} \times 3\frac{3}{16}$ in.

“*Sancho's Feast.*”

[Hogarth.]

[1733.]

There is a “proof before all letters” at the British Museum. The *second* state has the following title and publication line:—“Sancho at the Magnificent Feast prepared at his government of Barataria, is Starved in the midst of Plenty, Pedro Rezzio his Phisician, out of great Care for his health ordering every Dish from the Table before the Governour Tasts it.” “Printed for H. Overton & J. Hoole at the White Horse without Newgate.” “W. Hogarth Inv, et Sculptit.” The *third* state has above the design,—“This Original Print was invented and engraved by Will^m Hogarth.” The original drawing, in Indian ink, formerly in the Capel Cure Collection, at Tamworth, was engraved by Rosenberg for S. Ireland, in whose possession it then (1799) was (*Graphic Illustrations* ii, 32. It was later facsimiled by Sawyer, and in January 1830 by F. C. Lewis (Standly Cat. 1845, p. 94). See also J. B. Nichols, *Anecdotes*, 1833, pp. 208, 329. An original design for Sancho's head, “discovered underneath the original drawing,” was also copied by Lewis in 1830.

$11\frac{1}{2} \times 10\frac{3}{8}$ in.

The Laughing Audience.

[W. Hogarth.]

[1733.]

This was the Subscription Ticket to the *Rake's Progress* and *South-wark Fair*. Below the design in the *first* state was engraved, “Rec^d of Half a Guinea being the first Payment of Nine Prints, 8 of Which Represent a Rakes Progress & the 9th a Fair, Which I Promise to Deliver at Michaelmass next, on Receiving One Guinea more, the Print of the Fair being Deliver'd at the time of Subscribing.” In the *second* state, “when finish'd” is substituted for “at Michaelmass next;” and a line is added “NB: the Rakes alone will be Two Guineas after the time of Subscribing.” Many of these receipts have Hogarth's seal—a palette and pencils. This was set in a ring which Mary Lewis gave to John Ireland (*Hogarth Illustrated*, iii. 356). The later impressions of the *Laughing Audience* have no inscription, and were probably issued as etched prints, and described as *A pleased Audience at a Play*. A large mezzotint copy was published by Carington Bowles and Bowles and Carver ($10 \times 12\frac{1}{4}$ in.); and George Cruikshank etched it for Major's edition of Trusler, 1831.

$6\frac{1}{4} \times 7$ in.

A Satire on Cuzzoni, Farinelli, and Heidegger.

[Hogarth ?]

[1734.]

This satire is also ascribed to Dorothy, Countess of Burlington, who is said to have designed it, and had it etched by her drawing-master, Joseph Goupy. There are four couplets below, supposed to be spoken by Heidegger.

$8 \times 9\frac{1}{8}$ in.

Frontispiece to "Chrononhotonthologos."

[Hogarth ?]

[1734.]

This is a frontispiece to *The Tragedy of Chrononhotonthologos* . . . Written by Benjamin Bounce, Esq.; [Henry Carey]. London: Printed for J. Suckburgh, etc. *n. d.* There is a copy issued by Mr. W. Benoni White of Brownlow Street in which a figure (a page who holds the Queen's train) is omitted.

4¼ × 5¾ in.

A Rake's Progress.

"Invented Painted & Engrav'd by W^m Hogarth, June y^e 25 1735. According to Act of Parliament." 1735.

The inscriptions vary slightly in the arrangement of the words; and to Plate VI. is added "Sold at y^e Golden Head in Leicester Fields, Lon^{don}." As to the publication of this series, see pp. 44-5. The verses below the designs were by Dr. John Hoadly. In the *first* state, the publication line differs from that which appears above, and marks the *second* state.

PLATE I. [He takes possession]. In the *third* state the woollen draper's shop-bill ("Bought of W^m Tothall * Woollen Draper in Covent Garden") is omitted; the Bible is substituted for the memorandum book, which is moved to the tailor's foot; and the girl is made much older.

PLATE II. [His Levee]. The word "Horlot's" in the *first* state altered to "Harlots" in the *second*.

PLATE III. [He revels]. "June y^e 24th, 1735" in the *first* state altered to "June y^e 25th, 1735" in the *second*. The Rake's companion has a hat instead of a cap in later impressions; and Pontack's portrait is substituted for the headless Cæsar near the looking-glass.

PLATE IV. [Goes to Court]. In the *second* state, a group of gambling boys takes the place of the shoeblack who steals the Rake's cane.

PLATE V. [He marries]. In the *second* state the Bridegroom's right foot is omitted.

PLATE VI. [He gambles]. "Second state: Rays round the candle stronger" (*Hogarth Illustrated*, iii. 339).

PLATE VII. [In the Fleet Prison]. "In the very earliest impressions, 'Plate 7' is not inserted in the margin." (*ibid.*) In the *second* state the wings over the tester are much darker than in the *first* state.

PLATE VIII. [In Bedlam]. The *second* state has "Retouched by the author, 1763," and a halfpenny with a figure of Britannia, and the date 1763, is fixed against the wall to show what the artist thought of the state of the nation.

These plates were copied with Hogarth's consent and sold in August 1735 by Thomas Bakewell, next Johnson's Court in Fleet Street, London. They were also copied by R. Sayer and J. Bennett, 53 Fleet Street; and they were plagiarized (see pp. 45, 186). An alleged *First Design from the Rake's Progress*, from which Livesay copied the

* See *ante*, p. 25; and J. B. Nichols, *Anecdotes*, 1833, p. 186.

Matchmaker and Old Maid, faces p. 91 of *Graphic Illustrations*, ii.; and in the *Newgate Calender* a print called *Betty Ireland's Dexterity* is borrowed from the woman stealing the watch in Plate III. The central group (Plate III.) was also faesimiled, in 1828, by Richard Sawyer. Besides these, there is a private etching, *The Fencer*, derived from Plate II. In the Capel Cure Collection, at Tamworth, was a washed drawing for Plate VI with some notable variations.

15½ × 12½ in.

Southwark Fair.

“Invented Painted & Engrav^d by W^m Hogarth. 1733.”
[1735.]

Also known as *A Fair, The Humours of a Fair*. Although dated 1733, from advertisements in the *London Evening Post* it was not printed and issued until June 1735. Copies were sold by Overton and Hoole (34 × 22 in.); and by Carington and John Bowles engraved by R. Parr (17¾ × 13½ in.). There is also a smaller copy (13⅞ × 9½ in.) with French and English titles; and another in the Goettinger Taschen Calender for 1793.

17¾ × 13½.

Woman Swearing a Child to a Grave Citizen.

“W. Hogarth pinx.” “J. Sympson Jun' sculp.” [1735 ?]
“Sold by J. Sympson Engraver and Print-seller at the Dove in Russell Court Drury Lane.”

According to John Ireland (*Hogarth Illustrated*, iii. 263), the design has affinities with a humorous print after Heemskirk, under the title of *The Village Magistrate*, engraved by Dickinson in March 1772 in mezzotint. Hogarth's print was reproduced as “*Le Serment de la Fille qui se trouve enceinte*” by J. V. Schley in Picart's *Cérémonies et Coutumes Religieuses*, etc. 1738; and by Basire in vol. i., p. 248, of Bancks's *Works*, 1738, where it figures as the illustration to “The Substitute Father,” a tale in verse. John Bowles also issued a large copy; and there is a mezzotint, dated June 1816, by James Young.

13¼ × 10½ in.

The Distressed Poet.

“Invented Painted Engraved & Publish'd by W^m Hogarth March the 3rd 1736. According to Act of Parliament.”
“Price 3 Shillings” 1736.

See p. 63. Below the *first* state are four lines from Book I. of the *Dunciad*, beginning “Studious he sate, with all his books around.” On the wall is an engraving of Pope thrashing Curll. In the *second* state, the lines from the *Dunciad* have disappeared; and for Pope and Curll is substituted, “A View of the Gold Mines of Peru.” The date of the publication is altered to “Decem^{ber} the 15, 1740.” There is also a coloured [?] etching of this state by W. Brocas, published by Le Petit of 17 Lower Sackville St. Dublin. Steevens thought the poet was meant for Lewis Theobald, the editor of Shakespeare and the original hero of the *Dunciad*; and in January 1794, the figure was issued separately by W. Richardson of Castle Street, Leicester Fields, as Theobald's portrait. There is an impression of this

without letters in the British Museum. It has also been said to represent Thomas Rymcr, the critic and antiquary. (See on this print, Nichols, *Literary Illustrations*, 1817, ii. 745.)

$15\frac{1}{8} \times 12\frac{3}{8}$ in.

A Consultation of Physicians.

“ Publish’d by W. Hogarth March the 3rd 1736.” “ Price Sixpence.” 1736.

See p. 54. At the base of the design is “ *Et Plurima Mortis Imago* ”; below it “ The Company of Undertakers ”, and a description of their arms. In the *first* state, this description has “ One Compleat Docter ”; in the *second*, the error is corrected. A large mezzotint copy was published by Bowles and Carver ($10 \times 12\frac{1}{4}$ in.); and George Cruikshank reproduced the plate in 1831 for Major’s edition of Trusler, 1831.

$7 \times 8\frac{1}{2}$ in.

“ *The Author’s Benefit Pasquin.* ”

[W. Hogarth ?]

[1736.]

“ At y^e Theatre in y^e Hay-market.” A ticket for the benefit of Henry Fielding, which, according to an inscription (said to be in Fielding’s handwriting) upon a copy facsimiled by A. M. Ireland in *Graphic Illustrations*, i. 130, must have been on Tuesday April 25, 1736. *Pasquin* was produced March 5, 1736.

$5\frac{1}{4} \times 4\frac{1}{4}$ in.

The Sleeping Congregation.

“ Invented Engraved & Published October 26 : 1736 by W^m Hogarth Pursuant to an Act of Parliament.” “ Price One Shilling.” 1736.

In the first state there is no motto under the royal arms, and the angel over the window to the right smokes a tobacco pipe; the *second* is the same with darkened shadows; the *third* has the motto, and the pipe is removed; the *fourth* has engraved along the bottom of the left margin “ Retouched and Improved April 21 1762 by the Author.” A copy in mezzotint ($9\frac{7}{8} \times 12\frac{3}{8}$) was issued by Bowles and Carver, of No. 69, St. Paul’s Church Yard. Perhaps this is the pirated impression to which Mrs. Hogarth refers in a cautionary advertisement in the *London Chronicle* of February 2, 1765, where she says that several copies of it “ have been bought in the Print Shops by her own servants.”

$7\frac{3}{4} \times 10$ in.

Before and After (two prints).

“ Invented Engraved & Published Dec^{br} y^e 15th 1736 by W^m Hogarth Pursuant to an Act of Parliament.” “ Price two Shillings & 6 pence ” 1736.

In the *first* state of “ Before,” the girl has a light necklace; in the *second* state, this is made much heavier, and the back of the bed is darkened. In “ After,” “ Dec^{br} ” in the publication line is “ Decm^{br}.” There are other variations.

$11\frac{7}{8} \times 14\frac{5}{8}$ and $12\frac{1}{8} \times 14\frac{5}{8}$ in.

“*Tartuff's Banquet.*”

[Hogarth ?] 1736.

The publication line of this plate is “Publish'd & Sold According to Act of Parliament by L: Gilliver at Homers head in Fleet street 1736.” The design only is ascribed to Hogarth; the engraving is by G. VanderGucht. There is a motto at the sides from Horace; and 14 lines below from the poetical satire called *Seasonable Reproof*, 1735. The original drawing in bistre was sold in April 1845, at Mr. H. P. Standly's sale (Cat., p. 97). It had been facsimiled in aquatint by W. J. Smith, and the plate destroyed.

8½ × 7¼ in.

“*The Right Hon^{ble}. Frances Lady Byron.*”

“W. Hogarth pinxt” “I. Faber fecit 1736.” 1736.

The *first* state is a whole length. The best impressions are usually in brown ink. The *second* state is cut down to a three-quarters size, and has the inscription, “Sold by Faber at the Golden Head in Bloomsbury Square.”

12¾ × 17 in. and 9¾ × 12¾ in.

Frontispiece to “The Lawyer's Fortune.”

[Hogarth.] 1736.

The Lawyer's Fortune; or, Love in a Hollow Tree, a Comedy, London, E. Hill, 1736, was a youthful production by Pope's “booby Lord” (Sar. ii, 176), William Luckyn, first Viscount Grimston, 1683–1756. It is referred to in Swift's *Polite Conversation*, 1738, p. 37, as “the new Play, written by a Lord.” The first issue was a 4to dated 1705, published by Bernard Lintott, which the author on second thoughts bought up. The 12mo edition of 1736 was printed by Sarah, Duchess of Marlborough, who wished to injure Lord Grimston in the St. Albans election; but it was again suppressed.

3 × 5½ in.

Scholars at a Lecture.

“Publish'd by W Hogarth January 20th, 1736^g” 1737.

In the *first* state, *Datur Vacuum* is omitted from the book in the lecturer's hand; in the *second*, it appears, and the publication line is “Publish'd by W Hogarth March 3^d 1736 [1737].” George Cruikshank copied this plate for Major's edition of Trusler, 1831, and there is a copy in the Goettinger Taschen Calender für 1793.

6¾ × 8 in.

“*Aeneas in a Storm.*”

[Hogarth ?] 1737.

Below the plate is:

“Tanta hæc Mulier potuit Suadere Malorum.”

The publication line is, “Publish'd pursuant to an Act of Parliament 1737.” “Price 6^d” This plate, a vulgar satire on George II., though ascribed to Hogarth, is probably by Gerard VanderGucht.

9 × 6 in.

The Four Times of the Day.[Hogarth and B. Baron (*v. infra*).]

1738.

PLATE I. ["Morning"]. "Invented Painted Engrav'd & Publish'd by W^m Hogarth March 25. 1738 according to Act of Parliament." In the *second* state, the carrots are darkened, and the foreground cross-hatched.

PLATE II. ["Noon"]. "Invented Painted & Engraved by W^m Hogarth & Publish'd March 25. 1738 according to Act of Parliament." In the *second* state, the coat of the little boy is darkened, etc.

PLATE III. ["Evening"]. "Invented Painted & Publish'd by W^m Hogarth March 25th 1738, according to Act of Parliament." "Engraved by B. Baron" "Price 5 Shillings." In the earlier impressions the man's hands were printed in *blue*, to indicate his trade, that of a dyer; the woman's neck is *red*, to express heat. There is a rare *first* state, without the girl, afterwards added on the plate by Hogarth himself to account for the crying of the little boy. The *second* state has the girl; in the *third* state, "the rail post is crossed with intersecting lines, and the clearness of the water is much injured."

PLATE IV. ["Night"]. "Invented Painted Engraved and Published by W^m Hogarth March 25, 1738. According to Act of Par^{nt}." In the *second* state the ground on which the watchman and freemason stand is much darkened.

Carver and Bowles copied these plates in their "Artistic Caricatures" and they were mezzotinted by Spooner, "Morning" being, as it should be, reversed so as to bring Lord Archer's house, at present (1907) the National Sporting Club, to the right instead of the left of the picture. In 1730 [1739?], the boy in "Morning" was copied by F. Sykes in a print known by collectors as *The Half-Starved Boy*. In Christie's sale catalogue of 6 May, 1797, p. 10, it is stated that the crying boy in "Noon" "was sketched by Hogarth from a picture of Nicholas Poussin on the subject of the Rape of the Sabines, at Mr. Hoare's at Stourhead." In 1755 J. S. Müller, or Miller, advertised a set of *Times of the Day*, no doubt suggested by Hogarth, and resembling him in details.

14 $\frac{7}{8}$ × 18 in.

Strolling Actresses dressing in a Barn.

"Invented, Painted, Engraved, & Publish'd, by W^m Hogarth, March the 25, 1738. According to Act of Parliament." 1738.

In the *first* state Flora is greasing her hair in her cap and feathers; there are three holes in the roof, and Juno's shoe is white. In the later impressions Flora's cap and feathers are removed; the roof has but one hole; and Juno's shoe is black.

21 × 16 $\frac{1}{2}$ in.

The Foundlings.

“W. Hogarth inv :” “F. Morellon La [sic] Cave Sculp
London.” [1739.]

Headpiece to a Power of Attorney for the Foundling Hospital, who still possess the original plate. There is a copy at the British Museum without the writing. The *third* state is followed by the “Power of Attorney.” The print is minutely described in Brownlow’s *Memoranda ; or Chronicles of the Foundling Hospital*, 1847, pp. 6-7. The original pen-and-ink drawing, once in the Standley collection (No. 988) was lately in the Capel Cure collection.

8 $\frac{3}{8}$ × 4 $\frac{1}{2}$ in.

“*The Enraged Musician.*”

“Design’d, Engrav’d & Publish’d by W^m Hogarth Nov^{br}
the 30th 1741. According to Act of Parliament. Price
3 Shillings. 1741.

In the *first* state, the farrier, cats, steeple, play-bill, and dog are absent. The sweep has a grenadier’s cap, and there is a doll placed under the trap of bricks. This state—of which there is a tracing in the Steevens collection at Felbrigg Park—is very rare. In the *second* state, besides the above additions, the farrier’s horse is white ; in the *third* state it is *black*. The (half-length) figure of the Milkmaid was engraved separately in 1824 (February 10) by Benjamin Smith. Samuel Ireland gives an etching of what he professes to be the first design for this print at p. 115, vol. ii. of his *Graphic Illustrations* (see Catalogue of Paintings,” p. 202).

15 $\frac{1}{8}$ × 13 $\frac{1}{8}$ in.

“*Martin Folkes, Esq.*”

“W^m Hogarth Pinx^t et Sculp^t” 1742.

“In early impressions, the name of *W. Hogarth*, etc., is not inscribed” (*Hogarth Illustrated*, iii. 342). At the British Museum there are a touched proof with MS. title, an impression before the letters, an impression with “Martin Folkes Esq^r ;” only, and the state described above. J. Faber also engraved this in mezzotint in 1742 with “W. Hogarth pinx^t 1741. J. Faber fecit 1742.”

8 $\frac{7}{8}$ × 11 in.

“*The Charmers of the Age.*”

[Hogarth.] [1742.]

Ridicules Desnoyers the Dancing-Master and Signora Barberini. One of the original prints was in the Strawberry Hill Collection ; a second belonged to Mr. Ingham Foster. There is a copy by R^d. Livesay, published by M^{rs} Hogarth and dated March 1, 1782, of which there are three states in the British Museum.

9 $\frac{5}{8}$ × 6 $\frac{5}{8}$ in.

“*Dr. Benjamin Hoadly, Lord Bishop of Winchester.*”

“W. Hogarth. Pinx.” “B. Baron, Sculp.” 1743.

“Æ. 67. A.D. 1743.” Sherlock engraved a small oval from this picture in 1759.

11 $\frac{1}{4}$ × 13 $\frac{3}{8}$ in.

“ *Characters and Caricaturas.* ”

“ W Hogarth Fecit 1743. ”

1743.

Under the design is :—“ *For a farther (sic) Explanation of the Difference Betwixt Character & Caricatura See y^e Preface to Joⁿ Andrews* ” (see *ante*, p. 51). This was the Subscription Ticket for *Marriage A-la-Mode*; and bears the following receipt :—“ Rec^d of Half a Guinea being the first Payment for Six Prints Called MARRIAGE A LA MODE which I Promise to deliver when finish'd on Receiving half a Guinea more. N.B. The price will be one Guinea and an half after the time of Subscribing.” “ On this print,” says John Ireland, “ *Hogarth* makes the following remark. ‘ Being perpetually plagued, from the mistakes made among the illiterate, by the similitude in the sound of the words *character* and *caricatura*, I ten years ago endeavoured to explain the distinction by the above print; and as I was then publishing *Marriage A-la-Mode*, wherein were characters of high life, I introduced the great number of faces there delineated (none of which are exaggerated) varied at random, to prevent if possible personal application, when the prints should come out :

“ *We neither this nor that Sir Fopling call,
He's knight o' th' shire, and represents you all.* ”

This, however, did not prevent a likeness being found for each head, for a general character will always bear some resemblance to a particular one ’ ’ (*Hogarth Illustrated*, iii. 343).

8 × 8½ in.

“ *The Battle of the Pictures.* ”

[Hogarth.]

1745.

This was the ticket for the auction of the *Rake's Progress*, etc., in 1745 (see p. 68). Above the design is engraved, “ *The Bearer hereof is Entitled (if he thinks proper,) to be a Bidder for Mr. Hogarth's Pictures, which are to be Sold on the Last day of this Month* ” (i.e., February, 1745).

7¾ × 6¾ in.

“ *Marriage A-la-Mode.* ”

Scotin, Baron, Ravenet *ut infra*.

1745.

PLATE I. [The Contract]. “ Engraved by G. Scotin ” “ Invented Painted & Published by W^m. Hogarth ” “ According to Act of Parliament April 1st 1745.” In the *second* state a shadow is thrown on the building seen out of window, and on the light parts of the two dogs. In the *third* state all the shadows are strengthened.

PLATE II. [The Breakfast Scene]. “ Engraved by B. Baron ” “ Invented Painted & Published by W^m. Hogarth ” “ According to Act of Parliament April 1st 1745.” The *first* state is without the lock of hair on the lady's forehead, or with it, added in Indian ink. In the *second* state, the lock is engraved and the shadows on the carpet are strengthened.

PLATE III. [The Scene with the Quack]. “ Engraved by B. Baron ” “ Invented Painted and Published by W^m. Hogarth ” “ According to Act of Parliament April 1st 1745.” In the *second* state the bow under the nobleman's chin is enlarged,

and the shadow on the sole of his right shoe darkened. The girl's cloak and woman's apron are also darker.

PLATE IV. [The Toilet Scene]. "Engraved by S. Ravenet" "Invented Painted & Published by W^m Hogarth" "According to Act of Parliament April 1st 1745." In the *second* state, the front of the curtains of the bed is cross-hatched; in the *third*, the faces of the Countess and the singer are essentially altered, and the curtains, frames, etc., are also darkened.

PLATE V. [The Death of the Earl]. "Engraved by R. F. Ravenet" * "Invented Painted and Published by W^m Hogarth" "According to Act of Parliament April 1st 1745." In the *second* state, says Ireland (*Hogarth Illustrated*, iii. 344), "all the lights, figures on the tapestry, etc., are kept down, and the whole print brought to a more still and sombre hue. Woman's eye, eyebrow, and neck strengthened: nostril made wider. Counsellor's leg and thigh intersected with black lines, instead of the delicate marks and dots first inserted. *Third* state; bears marks of a coarser *burin* than that of Ravenet."

PLATE VI. [The Death of the Countess]. "Engraved by G. Scotin." "Invented Painted & Published by W^m Hogarth" "According to Act of Parliament April 1st 1745." In the *second* state, says Ireland (*ut supra*, 345), "the whole of the print [is rendered less brilliant, but more in harmony. Drapery of the dying woman improved." In the *third* state the shadows were strengthened.

Bowles, Sayer and Wilkinson issued cheap copies of the six prints without engraver's name, and with four lines of verse below each. In June 4, 1795—Aug. 1, 1800, the series was beautifully engraved in mezzotint for Messrs. Boydell from the original pictures by Richard Earlom. Large woodcuts of the series were issued with the *Weekly Times* and the *London Journal*, circa 1847-1850.

17¼ × 13½ in.

Portrait of Archbishop Herring.

"William Hogarth Pinx^t" "C. Mosley sculp. according to Act of Parliam^t 1745." "Price 1^s" 1745.

Heading to a speech made by the Archbishop at York, 24 Sep^r. 1745. J. B. Nichols (*Anecdotes*, 1833, p. 331) speaks of a *second* state, "the head only, cut out of the large print, with the words 'D^r Herring, Lord Archbishop of Canterbury' engraved round the frame."

8½ × 6 in.

Mask and Palette.

[Hogarth.]

[1745.]

Subscription Ticket to *Garrick in the Character of Richard the Third*. Livesay published a copy of it in 1781. (*Genuine Works*, iii. 137.)

* Probably the writing-engraver's mistake. Ravenet's Christian names were François-Simon.

The copy in the British Museum was given by Mrs. Hogarth to S. Ireland, Feby. 1781.

$4\frac{1}{2} \times 4$ in.

“*Taste in High Life.*”

“Painted by Mr. Hogarth.” “Published May 24th. According to Act of Parliament.” “Sold by Mr. Jarvis in Bedford Court Covent Garden. Price 6d.” [1746.]

See p. 66. There is another impression which has “Invented & Painted by W^m Hogarth” only. From a notice in the *General Advertiser*, this print was published in May 1746. In 1798 the picture was copied in stipple by Boydell by Samuel Phillips ($17\frac{1}{2} \times 14\frac{1}{8}$ in.). The first state of this latter is without inscription; the second is dated “May 1, 1798”; the third “March 1, 1808.”

$10\frac{3}{8} \times 7\frac{3}{4}$ in.

“*Mr. Garrick in the Character of Richard the 3^d.*”

“Painted by W^m Hogarth.” “Engrav’d by W^m Hogarth & C. Grignion.” “Publish’d according to Act of Parliament June 20th. 1746.” 1746.

Under the title is—“Shakespear. Act 5. Scene 7.” The British Museum has an impression of the unfinished engraving. Grignion, Hogarth’s colleague in the plate, told John Ireland the following anecdote respecting it. *Hogarth* (he said) etched the head and hand, but finding the head too large, he erased it, and etched it a second time, when seeing it wrong placed upon the shoulders, he again rubbed it out, and replaced it as it now stands, remarking—“*I never was right, until I had been wrong*”” (*Hogarth Illustrated*, iii. 346). There is also a mezzotint from the picture by A. Miller, Dublin, 1746. The Manchester Whitworth Institute has a drawing in sanguine for this picture said to be by the artist (*Catalogue*, 1894, p. 1). Mr. H. P. Standly had the engraver’s outline in pencil (*Catalogue*, 1845, p. 78).

$20 \times 15\frac{1}{4}$ in.

“*Simon Lord Lovat.*”

“Drawn from the Life and Etch’d in Aquafortis by Will^m. Hogarth.” “Publish’d according to Act of Parliament August 25th 1746.” 1746.

See also pp. 93, 95. The second state is marked in the left hand corner, “Price 1 Shilling.” The head and bust was copied in the *Gentleman’s Magazine* for December 1746, by T. Jefferys. It was also reproduced as a watch paper, with a calendar. There is a study of the head and shoulders, perhaps the first, in stump and chalk on drab paper, in the British Museum Print Room. This was purchased in May 1893.

$8\frac{3}{4} \times 13\frac{1}{8}$ in.

“*Lovat’s Ghost on Pilgrimage.*”

[Hogarth ?] “Publish’d according to Act of Parliament June 15th 1747.” 1747.

A Mezzotint. Underneath are six lines beginning, “Disguis’d thro’ Life, a Layman at y^c Block.” A copy by S. Ireland—who asserts that



THE IDLE APPRENTICE EXECUTED AT TYBURN

From Hogarth's Original Drawing

Hogarth assured Dr. J. Webster of St. Albans that the original print "was engraved from his own design"—faces p. 147 of *Graphic Illustrations*, i. A copy was also published May 1, 1788, by Molton & Co., No. 132, Pall Mall.
 12 $\frac{7}{8}$ × 7 $\frac{1}{8}$ in.

"*Industry and Idleness.*"

"Design'd & Engrav'd by W^m Hogarth. Publish'd according to Act of Parliament 30 Sep. 1747." 1747.

PLATE I. ["The Fellow 'Prentices at their Looms."] In the *first* state the inscription "Plate I" does not occur.

PLATE II. ["The Industrious 'Prentice performing the Duty of a Christian."] "*Second* state: Shadows on the organ, *etc.*, deeper."

PLATE III. ["The Idle 'Prentice at Play in the Church Yard, during Divine Service."] "*Second* state: Lines stronger."

PLATE IV. ["The Industrious 'Prentice a Favourite, and entrusted by his Master."] "*Second* state: Mr. West's coat cuff and porter's apron darkened.

PLATE V. ["The Idle 'Prentice turn'd away, and sent to Sea."] "*Second* state: "Tcnder lines in the offing worn out; broader lines in the faces."

PLATE VI. ["The Industrious 'Prentice out of his Time, & Married to his Master's Daughter." *First* state: *Good-child and West*, instead of *West and Goodchild*, to which the sign was afterwards altered, in the *second* state. There is a *third* state with further variations.

PLATE VII. ["The Idle 'Prentice return'd from Sea, & in a Garret with a common Prostitute."] "*Second* state: The bottom of the coverlid is cross-hatched, and the man's hair is black. There are other variations.

PLATE VIII. ["The Industrious 'Prentice grown rich, & Sheriff of London."] "*Second* state. Shadows strengthened."

PLATE IX. ["The Idle 'Prentice betray'd by his Whorc, & taken in a Night Cellar with his Accomplice."] "*Second* state: Woman's face altered; print darkened.

PLATE X. ["The Industrious 'Prentice Alderman of London, the Idle one brought before him, & Impeach'd by his Accomplice."] "*Second* state. Shadows heightened."

PLATE XI. ["The Idle 'Prentice Executed at Tyburn."] "*Second* state. Shadows on the parson's face, pigeon, *etc.*, stronger."

PLATE XII. ["The Industrious 'Prentice Lord-Mayor of London."] "*Second* state: Coachman's coat darkened; tapestry under Prince and Princess cross-hatched, *etc.*

Lavater reproduced some of the figures in this series for his *Physiognomy*. The fat citizen in a tie-wig in Plate VIII., says John Ireland (*Hogarth Illustrated*, iii., 347), was copied by Bartolozzi. Ireland also states that there are "tolerably correct copies of the same size (? Bowles and Carver's)." Twelve of the original sketches in pen and India ink were sold at the Strawberry Hill sale in 1842 (No. 1311 in Cat., Rare Prints, *etc.*). They were bought by Mr. H. P. Standly with a set of the prints for £111 6s. At Mr. Standly's sale in 1845, with

four more sketches (No. 1099 in Cat.), they passed to Mr. Gye, who sold them to Mr. E. Cheney. They are now in the British Museum Print Room, having been acquired by purchase, 10 July, 1896. Some of the drawings differ considerably from the plates, *e.g.*, in Plate VI. the "stump in the bowl" and the marrow-bone and cleaver men appear to have been substituted on the copper for a huge woman, and a child with a doll; in Plate VII. a rat is added and there is a sword * in place of the petticoat over the bed; Plate IX. is almost a different design; and in Plate XI. the methodist preacher is only slightly indicated. † For Plate XII. there is no drawing, but there are first rough sketches of III., IV., and X.; and there are also two sketches of designs either for additional plates, or of incidents finally abandoned. The first represents the Idle Apprentice, a fat woman (his mother?) and a person seated who resembles Francis Goodchild. The scene is a counting-house. The other shows a cook's shop over which is the inscription, *Roast, Boiled*. The same fat woman, with a carving-knife in her hand, is bidding a hasty farewell to Idle, who is in seafaring costume. He, meanwhile, is passing something behind his back to an accomplice behind. Upon this object are the words *Fowler's Cook's Shop*. This conclusively identifies him, for in the finished drawing for Plate XI. the ballad singer is crying *The Last Dying Speech and Confession of Thomas Fowler*, showing that Hogarth had at one time intended to give this name to Mr. West's bad bargain. It may be added that the inscription upon the drawing for Plate III. illustrates the artist's traditionally defective spelling.—"The bad 'Prentice at play in the Churchyard with Pickpokets." Under Mr. West in Plate IV. is written "A Quaker," which accounts for his always wearing his hat. Physiognomical extracts by Riepenhausen from this series of prints appeared in the *Goettingen Taschen Calender* for 1792.

v. 8.

Head-piece to "The Jacobite's Journal."

[Hogarth.]

1747.

This headpiece (a rude wood-cut) was prefixed to Henry Fielding's *Jacobite's Journal*, Nos. 1 to 12, after which, being worn out, it was discarded. The first number is dated December 5, 1747. It was copied by Richard Livesay (Nov. 27, 1781); and also in vol. i., p. 149, of S. Ireland's *Graphic Illustrations*, 1794. Walpole (No. 1329 in Cat. Rare Prints, etc.), and after him H. P. Standly (No. 1093 in Cat.), had the alleged original sketch in red chalk for this design.

$7\frac{1}{2} \times 4\frac{1}{2}$ in.

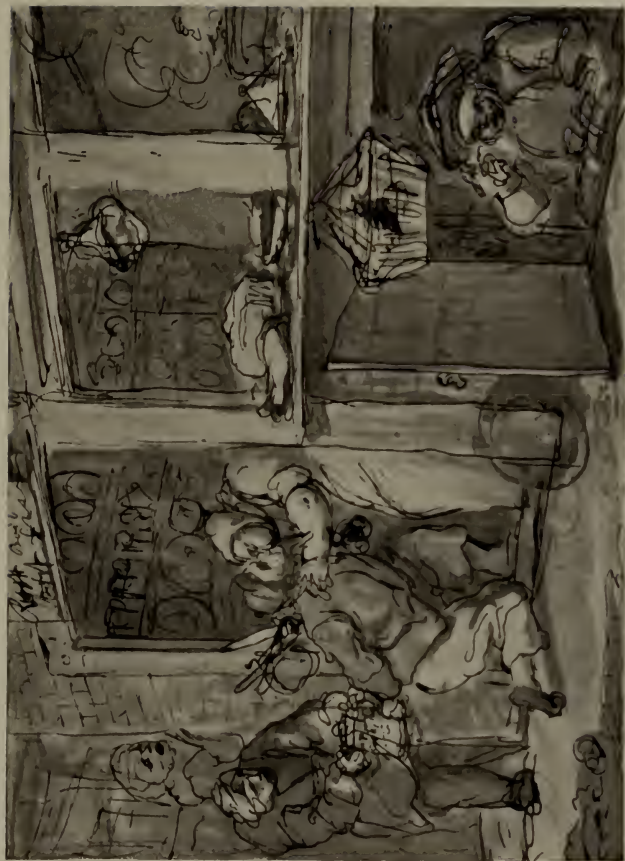
The Stage Coach; or, Country Inn Yard.

"Price one Shilling." "Design'd and Engrav'd by W. Hogarth." "Publish'd According to Act of Parliament. 1747." 1747.

In the *first* state the flag in the background is without the words "No old Baby" (*i.e.*, John Child Tylny, Viscount Castlemaine, who

* Perhaps this was intended to indicate that the garret was in Hanging Sword Alley, Fleet Street, the scene of the Cellar in Pl. IX.

† As to this personage, see "The Prisoners' Chaplain," in *Eighteenth Century Vignettes*, 2nd Series, 1894, pp. 161-179.



UNUSED DESIGN FOR APPRENTICE SERIES

From Hogarth's Original Drawing

contested Essex when he was but twenty); in the *second* state, the words appear; in the *third*, they have been obliterated. In the *third* state the front of the bar is also much darkened. There is a copy of the third state of this print by John June, entitled "A Country Inn Yard at the Time of an Election."

11½ × 8 in.

"*Jacobus Gibbs, Architectus* 1747."

"Will^m. Hogarth delin" "B. Baron Sculp" 1747.

There is a copy of this in the British Museum with architectural background, and the addition of "Architectus, A.M. and F.R.S. 1750." It was engraved, partly in mezzotint and partly in line by J. M^cArdell, without date, and with the title "Jacobus Gibbs, Architectus, A.M. and F.R.S."

7½ × 10½ in.

Hymen and Cupid.

[Hogarth.]

[1748.]

This was the ticket for Thomson and Mallet's Masque of *Alfred*, performed at Cliefden House on the birthday of the Princess Augusta. It was afterwards intended to be used as the subscription ticket for the print of "Sigismunda." '£2 2s.' is usually written on the earliest impressions (*Hogarth Illustrated*, iii. 349). The original drawing on brown paper belonged at the end of the eighteenth century to the Earl of Exeter.

"*O the Roast Beef of Old England, &c.*"

"Painted by W. Hogarth." "Engrav'd by C. Mosley & W. Hogarth." Publish'd according to Act of Parliament March 6th 1749." 1749.

In the *second* state the whole of the shadow in the foreground is considerably darkened. It was copied by John June and others. Robert Sayer published a reduction as a heading to a Cantata by Theodosius Forrest entitled *The Roast Beef of Old England* (see also "*Bibliography*," under p. 161). "Soon after it [the picture] was finished,"—says Nichols,—"it fell down by accident, and a nail ran through the cross on the top of the gate. Hogarth strove in vain to mend it with the same colour, so as to conceal the blemish. He therefore introduced a starved crow, looking down on the roast-beef; and thus completely covered the defect" (*Genuine Works*, ii. 190). The crow is not reproduced in the engraving, but is obvious enough in the painting at Trafalgar Square.

17¼ × 13½ in.

Mr. Hogarth.

"Publish'd according to Act of Parliament by R. Sayer opposite Fetter Lane, Sep^r. 29, 1749." 1749.

A watch-paper head of Hogarth from *Calais Gate*.

Captain Thomas Coram.

"Will^m Hogarth Pinx^t." "Ja^s M^cArdell Fecit."

See p. 61. A three-quarters mezzotint. The *first* state (in the British Museum) is before the writing; the *second* is as above. A *third* was

published by Laurie and Whittle in 1794. A full-length copy (13 $\frac{3}{8}$ × 20 in.) was engraved, Dec. 1, 1796, by W. Nutter, in stipple, and published by R. Cribb of No. 288 Holborn.

10 × 12 $\frac{1}{2}$ in.

“*John Palmer, 1749.*”

“W Hogarth Pinx” “B. Baron Sculp.” 1749.

This is a little circular portrait under a view of Ecton Church, Northamptonshire.

2 in. diam.

“*Gulielmus Hogarth.*”

“Se ipse Pinxit et Sculpsit 1749.” 1749.

The *first* state is without the writing, and the words “The Line of Beauty” on the palette. This portrait (says J. B. Nichols, *Anecdotes*, 1733, p. 227) was also mezzotinted by C. Spooner (of Dublin), 1749. In 1795 (June 4), Benjamin Smith engraved it for the Boydells. In this impression the three books are lettered respectively “Shakespeare,” “Swift,” and “Milton’s Paradise Lost;” while the Palette is inscribed—“The Line of Beauty and Grace. W. H. 1745.” Besides the copies in the ordinary collections (see “Introductory Note” to this Catalogue), it was engraved by T. Chambers; and then by B. P. Gibbon, for Walpole’s *Anecdotes of Painting*; by Barlow for *Hogarth Illustrated* (1791); by W. Edwards (1829) for the *Family Library*; by I. Mills for the *Wonderful Magazine* (1808), and by Audinet (May 1, 1794) for Harrison and Co.

10 $\frac{1}{2}$ × 13 $\frac{3}{8}$ in.

Arms, Bagpipes, etc.

[Hogarth.]

[1750.]

See p. 108. Subscription Ticket to the “March to Finchley,” with the following form of Receipt:—

Rec’d of 7^s: 6^d: being the whole Payment for a Print Representing a March to Finchly in the Year 1746 [*sic*] which I promise to deliver when finish’d on sight hereof. N.B. Each print will be half a Guinea after the Subscription is over.”

7 $\frac{1}{2}$ × 6 $\frac{3}{4}$ in.

“*A Representation of the March of the Guards towards Scotland in the Year, 1745.*”

“Engrav’d by Luke Sullivan.” 1750.

Commonly called “The March to Finchley.” There are several states of this plate. The *first* (in the British Museum) is the etching; the *second*, the finished plate, is without writing; the *third* has the following inscription:—“Painted by Will^m Hogarth & Publish’d Dec^{br} 30. 1750. According to Act of Parliament.” “A Representation of the March of the Guards towards Scotland, in the Year 1745.” “To his Majesty the King of Prusia, an Encourager of Arts and Sciences! This Plate is most humbly Dedicated” (see *ante* p. 104). “Engrav’d by Luke Sullivan.” In the *fourth* state, the beginning of this inscription is varied:—“Painted, & Publish’d by Will^m Hogarth Dec^{br} 30. 1750,” etc.; in the *fifth* the date is altered to Dec^{br} 31st (the 30th

December having been a Sunday); in the *sixth*, the spelling of "Prussia" is corrected, and the words "Retouched and Improved by W^m Hogarth, republish'd June 12th 1761," are added. The *seventh* and *eighth* states were further worked on. There are three contemporary copies of this print. The figure of the Pie-man was engraved separately in 1824 (Feb. 10) by Benjamin Smith. There are nineteen heads after Hogarth from this picture, all in Red Chalk on oiled paper, and probably by Luke Sullivan, in the Print Room of the British Museum. Twelve were presented by J. E. Taylor, Esq. February 1894 (see *Catalogue of the Pictures and Prints; the Property of the late Mrs. Hogarth, 1790, in Bibliography* p. 169). There is in addition at the Museum a beautiful pencil drawing, in squares, supposed to be by Sullivan, and executed for engraving purposes.

21¼ × 16¼ in.

Archbishop Herring.

"Will^m Hogarth Pinxit." "B Baron sculp^t" "Publish'd according to Act of Parliam^t 1750 for S. Austen Bookseller in Newgate Street." 1750.

At the British Museum are impressions of the unfinished print; the print without the letters; and the print as above with arms and title.

11½ × 13½ in.

"*Beer Street.*"

"Design'd by W. Hogarth" "Publish'd according to Act of Parliament Feb. 1. 1751." "Price 1^s." 1751.

There are three quatrains under the plate beginning "Beer, happy Produce of our Isle." In the *first* state, the blacksmith is lifting a Frenchman by the waist-belt; in the *second*, he flourishes a shoulder of mutton, and a pair of figures etc. are added. A copy was issued by Sayer and Bowles. The original design, in red chalk, which differs considerably from the engraving, is now in the possession of Mr. Fairfax Murray, who acquired it with the Joly Collection.

11¾ × 14 in.

"*Gin Lane.*"

"Design'd by W. Hogarth." "Publish'd according to Act of Parliament Feb. 1. 1751. Price 1^s." 1751.

The three quatrains begin "Gin cursed Fiend, with Fury fraught." In the earlier impressions, the face of the falling child is plump and white (this is known as "the White-face Baby"); in the later ones it is wizened and much darkened. A copy was issued by Sayer and Bowles. The original drawing, in red chalk, is in the possession of Mr. Fairfax Murray (*v. supra*).

11¾ × 14 in.

The Four Stages of Cruelty.

"Design'd by W. Hogarth." "Publish'd according to Act of Parliament Feb. 1. 1751." "Price 1^s." 1751.

The price of those on common paper was 1s.; on superior paper 1s. 6d. Under each plate are three quatrains, probably by the Rev.

James Townley. The second *states* have the shadows strengthened. There are vigorous woodcut copies of Plates 3 and 4 by J. Bell; and "a very fine original drawing" for one of these, now in the Royal Collection, was sold for £8 18s. 6d. at Christie's in May 1797 (Samuel Ireland sale, No. 127). The size of the block is $14\frac{1}{2} \times 17\frac{1}{2}$ in. The original drawings for the copper-plates, in red chalk, are in the possession of Mr. Fairfax Murray.

$11\frac{3}{4} \times 14$ in.

"*Paul before Felix.*"

"Design'd and scratch'd in the true Dutch taste by W^m Hogarth." "Publish'd according to Act of Parliament May 1st 1751." 1751.

Given as a receipt for "Paul before Felix," and "Moses brought to Pharaoh's Daughter" with this inscription,—“Rec^d 5^s. being the First Payment for Two Prints, one Moses brought to Pharaohs Daughter, the other Paul before Felix which I promise to Deliver when finish'd on the payment of 5 shillings more. N.B. Each Print will be 7^s 6^d after the subscription is over.” In the *second* state the publication line runs "Design'd & Etch'd in the ridiculous [*sic*] manner of Rembrant, by W^m Hogarth" and a diminutive imp is sawing through the leg of St. Paul's stool. The early impressions are stained with bistre, and have Hogarth's palette seal (see *ante* p. 239). There is a hasty pencil sketch of this work in the Print Room at the British Museum, derived from Hartham House, Wilts, the seat of the Duckett family. It was purchased in March 1884.

$13\frac{1}{4} \times 9\frac{3}{4}$ in.

"*Paul before Felix*" (1).

"Engraved from the Original Painting in Lincoln's Inn Hall, Painted by W^m Hogarth." "and Publish'd by him Feb^y the 5th 1752." 1752.

Over the above is the text, "And as he reasoned of righteousness, temperance and Judgment to come, Felix trembled." (See next plate.) In the *second* state, a quotation from Dr. Joseph Warton's *Essay on Pope* is engraved at the bottom corners, and the publication line is altered to "Engraved by W^m Hogarth from his Original Painting in Lincoln's Inn Hall & Publish'd as the Act directs, Feb. 5. 1752"; in the *third* state, the quotation from Warton is omitted. (As to this, see *Genuine Works*, i. 207-13; and Warton's *Essay*, 2nd ed. 1762, p. 119 n.) Mr. Fairfax Murray has the original drawing in red chalk, which formerly belonged to Dr. Monro, to whom Hogarth gave it. There are, as always, great variations between the drawing and the engraving.

20×15 in.

Paul before Felix (2).

"From the original Painting in Lincoln's Inn Hall, Painted by W^m Hogarth." "Published Feb^y the 5th 1752." "Engrav'd by Luke Sullivan." 1752.

There is the same text in this as in the preceding plate; but there are fewer figures. In the *second* state, the same quotation from

Warton as in the foregoing plate is engraved at the bottom corners, and the engraver's name and date of publication are omitted. In the *third* state, the quotation is omitted.

19 $\frac{3}{4}$ × 15 in.

Moses brought to Pharaoh's Daughter.

“From the Original Painting in the Foundling Hospital, Engraved by Will^m Hogarth & Luke Sullivan.” “Published Feb. 5 1752 according to Act of Parliament.” “W. Hogarth Pinx^t.” 1752.

The *second* state has the same quotation from Dr. Warton as the Paul before Felix (1) and (2); in the *third* state, this was omitted. “W. Hogarth pinx^t,” and “Published according to,” etc. were also effaced, and their place supplied by “Published as the Act directs Feb^{ry} 5, 1752.” In the British Museum there is an impression before the writing. Hogarth gave the original drawing in red chalk to Dr. Monro.

19 $\frac{3}{4}$ × 15 in.

Columbus breaking the Egg.

[Hogarth.]

[1752.]

Subscription ticket for the *Analysis of Beauty*. The *first* state has the following form of receipt,—“Rec^d of five Shillings being the first Payment for a Short Tract in Quarto call'd the *Analysis of Beauty*; wherein Forms are consider'd in a new light, to which will be added two Explanatory Prints Serious and Comical, Engraved on large Copper Plates fit to frame for Furniture.” N.B. The Price will be rais'd after the Subscription is over. In the *second* state this was burnished off, the plate reduced, and “Design'd & Etch'd by W^m Hogarth Decem 1. 1753” substituted. This was copied by Riepenhausen in the *Goettingen Taschen Calendar*, 1793.

7 × 5 $\frac{5}{8}$ in.

Two Plates to “The Analysis of Beauty.”

“Designed, Engraved, and Publish'd by W^m Hogarth, March 5th 1753, according to Act of Parliament.” 1753.

In Plate 1 (A Statuary's Yard) the *first* state is distinguished by the words “Et tu Brute” upon the pedestal of Quin in the character of Brutus; in the *second* state, this inscription is erased. In Plate 2 (A Country Dance), there is a vacant chair under the picture of Henry VIII.; in the *second* state, a sleeping figure occupies the chair, and the chief pair of dancers is considerably altered. There are several pen-and-ink studies for illustrations to the *Analysis* in the Print Room of the British Museum. These were purchased in April 1858.

19 $\frac{1}{4}$ × 14 $\frac{1}{2}$ in.

Frontispiece to “Kirby's Perspective.”

“W. Hogarth inv. et delin.” “L. Sullivan sculp.” 1753.

This was the frontispiece to Joshua Kirby's edition of D^r. Brook Taylor's *Method of Perspective*, 1753. At the top is the word “Frontispiece,” and under the plate—“Whoever makes a DESIGN without the Knowledge of PERSPECTIVE will be liable to such Absurdities as are

shewn in this Frontispiece." S. Ireland gives a copy by Le Cœur of the original drawing for this at p. 134, vol. ii. of his *Graphic Illustrations*, while at p. 158 of vol. i. he reproduces an oil-sketch which he calls the "first thought." Mr. Fairfax Murray has a portrait of Kirby by Gainsborough which Dixon has engraved. He has also portraits by Gainsborough of Kirby's father and mother.

$6\frac{3}{4} \times 8\frac{1}{8}$ in.

Crowns, Mitres, Maces, etc.

"Design'd, Etch'd & Publish'd, as the Act directs, by W^m Hogarth, March 20th 1754." 1754.

Subscription ticket to the Election series. It had originally been prepared in 1736 as a head-piece to an inscription expressing the artist's gratitude to the legislature for passing the Act 8 Geo. II. cap. 13 (p. 40). The receipt added at the foot varies in different cases. In the *first* state, it is for "5^s," being part payment for "An Election Entertainment"; in the *second*, "One guinea" for the first payments for the set of four; in the *third*, "15" for the first payments for "The Polling," "Canvassing for Votes," and "Chairing the Members." $7\frac{1}{2} \times 8\frac{1}{2}$ in.

Four Prints of an Election.

Hogarth and others (*v. infra*).

1755-8.

PLATE I. ("An Election Entertainment"). "Painted and the Whole Engraved by W^m Hogarth." "Published 24th Febr'y 1755, as the Act directs." The *first* state (in the British Museum) is without the writing above and below. The *second* state, besides the title and publication line, is inscribed "To the Right Honourable Henry Fox, &c. &c. &c." In the *third* state, "and the—" on the flag outside the window is removed, and a cobweb introduced in the angle of the casement. In the *fourth* state, "the Whole" in the publication line is scratched over; and—among other variations—the fat woman's right arm hangs down instead of being bent under her apron, seven half-lemons near the punch tub in the three previous states are removed; and "Pro Patria" replaces "For our Country" in the butcher's cap. In the *fifth* state, "the Whole" is restored; in the *sixth* state, it is erased once more. In the *seventh* it is more lightly effaced.

PLATE II. ("Canvassing for Votes"). "Painted by W. Hogarth. Engrav'd by C. Grignion." "Published 20th Febr'y 1757. As the Act directs." The *first* state is without the writing. The *second* state, besides the title and publication line, is dedicated to Sir Charles Hanbury Williams. In the *third* state, the lion's teeth are removed. In the British Museum are three impressions of the plate in progress.

PLATE III. ("The Polling"). "Engrav'd by W. Hogarth & Le Cave." "Published 20 Febr'y 1758. As the Act directs." The *first* state is without the writing; the *second* state, besides the title and publication line, is dedicated to Sir Edward Walpole (Horace Walpole's brother). In the *third*



THE BENCH

From Hogarth's Engraving

state, the words "Milicia Bill" appear on the coat of the maimed elector.

PLATE IV. ("Chairing the Members"). "Engraved by W. Hogarth & F. Aviline." "Published 1st Jan^{ry} 1758 as the Act directs." It is dedicated to the Honourable George Hay. In the *second* state, the word "indintur" [indenture] is written on the scroll hanging out of the attorney's window.
21 $\frac{1}{4}$ × 15 $\frac{3}{4}$.

The Invasion (Two Plates).

"Design'd and Etch'd by W^m Hogarth." "Publish'd according to Act of Parliament March 8th, 1756." 1756.

In the early impressions the words "France" and "England" are not inserted; "Plate 1st" and "Plate 2nd" being the only titles. Under each design are twelve lines by David Garrick. These plates were advertised again in September 1759, when rumours of invasion were rife, as "Proper to be stuck up in publick Places, both in Town and Country, at this Juncture."

14 $\frac{3}{4}$ × 11 $\frac{1}{2}$ and 14 $\frac{1}{2}$ × 11 $\frac{1}{2}$ in.

Mr. John Pine.

[M^cArdell.] [c. 1756.]

A mezzotint. The *first* state has no inscription; below the *second* is—"M^r Pine, Done from an Original Picture painted by M^r Hogarth, in Imitation of Rembrant, By J^s M^cArdell." "sold at the Golden Head the Corner of Southampton Str^t, Cov^t Garden." "Price 2^s" The *third* state is darkened and the "sold," etc., omitted. There is also a head of Pine with "Hogarth pinx^t" and "London" "printed for Geo. Pulley at Rembrandt's head, the corner of Bride Court, Fleet Street," and there is a small copy entitled *Le Bourgmestre Syx, ami de Rembrant*.

8 $\frac{3}{4}$ × 11 $\frac{3}{4}$ in.

Hogarth painting the Comic Muse.

[Hogarth.] 1758.

In the *second* state at the British Museum, the inscription runs "W^m Hogarth Sergeant Painter to his Majesty. The Face Engrav'd by W^m Hogarth and Publish'd as the Act directs." The *third* state omits "and," and adds after "directs"—"march 29 1758." The *fourth* state omits "The Face Engrav'd by W^m Hogarth." In the *fifth*, "Sergeant Painter" etc. is scratched through, Comedy has the face and mask marked with black, and on the pillar is written, "Comedy 1764." The *sixth* state has nothing but "William Hogarth. 1764." The head in this print was copied in 1782 by Endner for A. Crayen's translation of Nichols's *Anecdotes*, 1783; also for Jeffrey of Pall Mall. In the British Museum is a proof of the head only, touched up by Hogarth. It once belonged to Ebenezer Forrest.

13 $\frac{1}{2}$ × 14 $\frac{5}{8}$ in.

"*The Bench.*"

"Design'd & Engrav'd by W. Hogarth" "Publish'd as the Act directs, 4 Sep. 1758." 1758.

Under the design (in addition to "The Bench") is written "Of the different meaning of the Words Character Caracatura, and Outrè in

Painting and Drawing. Addressed to the Hon^ble Coll. T—s—d.” On a separate copper is a long explanatory inscription. In the *second* state, the word “Character” appears over the design, and “Addressed etc., is left out. In the *third* state “Character” is effaced, as is also the King’s Arms on the wall, the place of the latter being supplied by eight caricatured heads, and after the word Drawing is added—“This Plate would have been better explain’d had the Author lived a Week longer.” A later state omits this, and adds at the end of the explanatory inscription: “The unfinish’d Groupe of Heads in the upper part of this Print was added by the Author in Oct^r. 1764: & was intended as a further Illustration of what is here said concerning Character Caracatura & Outrè, He worked upon it the Day before his Death which happened the 26th of that Month.”

7 $\frac{3}{4}$ × 6 $\frac{5}{8}$ in.

The Cockpit.

“Design’d and Engrav’d by Will^m Hogarth” “Publish’d according to Act of Parliament Nov. 5th 1759.” 1759.

There is but one state of this print. At the bottom of the design, on an upright oval medallion or token, is a crowing cock; on the ground of the medallion are the words “Royal Sport.” The medallion is entitled “Pit Ticket.”

14 $\frac{5}{8}$ × 11 $\frac{3}{4}$ in.

Frontispiece to “Tristram Shandy,” vol. ii.

“W. Hogarth inv^t.” “S. Ravenet Sculp^t.” [1759.]

“Vol. 2, page 128.” Over the left-hand top corner is “Frontispiece Vol. 1.” A hat and clock are introduced in the *second* state. There are copies by the same engraver; and by Heath and Grignion. In November 1891, a letter was sold at Sotheby’s which refers to this design. It was addressed by Sterne to M^r Berenger of Suffolk Street, and begged him to go to Leicester Fields, and persuade Hogarth (“Howgarth”—he calls him) to make a drawing “to clap at the Front of my next Edition of Shandy.” . . . “The loosest sketch in Nature, of Trim’s reading the sermon to my Father, &c. [*cf.* vol. 2, chapter xvii] w^d do the Business—and it w^d mutually illustrate his [Hogarth’s] System & mine.” Hogarth probably made Sterne a present of the design. The original drawing was in the Standly Collection, No. 1276.

Frontispiece to Joshua Kirby’s “Perspective of Architecture.”

“W^m Hogarth, July 1760.” “W^m Woollett, sculp.”

1760.

The *Perspective of Architecture* was published in 1761 in two folio volumes. Over the design, which was also engraved by C. Grignion in 1793, is “Frontispiece.” The original drawing in red chalk, once in H. P. Standly’s Collection (Cat. 1845, p. 77), is now in the Print Room at the British Museum, having been purchased in June 1860. There is a copy of it by Samuel Ireland, to whom it had also belonged, at p. 140, vol. ii. of his *Graphic Illustrations*, entitled “Design for a New Order in Architecture.” (See also *Analysis of Beauty*, 1753, pp. 40 and 46, and Pl. I. Fig. 48 in the same book, which refer to a similar idea,

“Huggins.”

“Hogarth pinx^t.” “Major sculp^t” [1760.]

This circular plate was engraved for a translation of Dante which never got beyond the proposal stage, as the author, William Huggins, died July 2, 1761. A specimen of his work was published in the *British Magazine* for 1760 (Nichols, *Anecdotes*, 1781, p. 15 n. In the *first* state there is no writing, no bust of Ariosto, or inscription “Dante”; in the *second* these are added.

2¾ in. diam.

Frontispiece to “*Tristram Shandy*,” vol. iv.

“W. Hogarth inv^t.” “F. Ravanet [*sic*] sculp.” [1761.]

Over the right-hand top corner is “Vol. iv. page 112.” There are copies of this by John Ryland and Heath. The original drawing was in the Standly Collection, No. 1276.

3½ × 5¾.

Frontispiece to the *Catalogue of Pictures exhibited in Spring Gardens*, 1761.

“W. Hogarth inv^t et del.” “C Grignion sculp.” Published according to Act of Parliament May 7, 1761.” 1761.

The *second* state has the motto:—“*Et spes & ratio Studiorum in Cæsare tantum.*” JUV. There was another print from this design by Grignion, who—says a note in the British Museum—got 3 guineas for engraving it.

5¾ × 6¾ in.

Tailpiece to the *Catalogue of Pictures exhibited in Spring Gardens*, 1761.

“W. Hogarth inv^t et del.” [1761.]

The *second* state has the motto, “*Esse quid hoc dicam?—vivis quod Fama negatur.*”—MART., and the inscription “W. Hogarth inv^t C. Grignion sculp. Publish’d according to Act of Parliament, May 7, 1761.” The word “Obit,” thrice repeated in the *first* state, is altered to “Obiit.”

5¼ × 4½ in.

“*The five orders of Perriwigs as they were worn at the late Coronation, measured Architectonically.*”

[Hogarth.] 1761.

There is no engraver’s name; and the publication line is “Publish’d as the Act directs Oct^r 15, 1761 by W: Hogarth.” In the middle of the plate is the notice:—“Least the Beauty of these Capitels [*sic*] should chiefly depend, as usual, on the delicacy of the Engraving, the Author hath Etched them with his own hand.” In the *second* state, the second “e” in the word “Advertisement,” omitted in the *first* state, is added on the back of one of the figures (the Countess of Northumberland). This print was intended to ridicule (by anticipation) Vol. i. of *The Antiquities of Athens Measured and Delineated* by James Stuart and Nicholas Revett, 1762. Its motive is confirmed by the following fragment of Hogarth’s MS. printed by John Ireland:—

“ There is no great difficulty in measuring the length, breadth, or height of any figures, where the parts are made up of plain lines. It requires no more skill to take the dimensions of a pillar or cornice, than to measure a square box, and yet the man who does the latter is neglected, and he who accomplishes the former, is considered as a miracle of genius, but I suppose he receives his honours for the distance he has travelled to do his business.” (*Hogarth Illustrated*, iii. 365.) “ Athenian ” Stuart, as he was called, lived on the south side of Leicester Fields; and according to Smith’s *Nollekens*, 1828, i. 38, was accustomed to exhibit *The Five Orders of Periwigs* as Hogarth’s satire upon his work. See also *The Beauties of the Magazines*, 1761, p. 52, for a dissertation on this engraving.

$8\frac{1}{4} \times 10\frac{3}{4}$ in.

Time Smoking a Picture.

[Hogarth.]

1761.

Subscription Ticket for *Sigismunda*. Upon the upper part of the picture frame is a Greek motto; below the design the words—

“ To Nature and your Self appeal,
Nor learn of others, what to feel. Anon : ”

Under a broken statue to the right is

“ —As Statues moulder into Worth. P : W : ”*

The *first* state is without the word “ Crates ” prefixed to the Greek motto. The following form of receipt was used for *Sigismunda*. “ 1761. Rec^d of half a Guinea being the whole Payment for a Print of Sigismonda mourning over the Heart of Guiscardo her murder’d Husband, w^{ch} I promise to deliver, when finish’d. N.B. : the price will be 15^s after the Subscription is over.”

$6\frac{3}{4} \times 8\frac{5}{8}$ in.

“ *Credulity, Superstition, and Fanaticism. A Medley.* ”

“ Design’d and Engrav’d by W^m Hogarth.” “ Published as the Act directs March y^e 15th 1762.”

1762.

Under the title is—“ Believe not every Spirit; but try the Spirits whether they are of God : because many false Prophets are gone out into the World. 1. John. Ch. 4 V. 1.” The title, etc., is on a separate copper.

$12\frac{1}{2} \times 14\frac{1}{2}$ in.

“ *The Times Plate I.* ”

“ Designed & Engraved by W Hogarth ” “ Published as the Act Directs Sept’ 7 1762 ”

1762.

In the *first* state, Pitt, afterwards Earl of Chatham, on stilts, and in the character of Henry VIII., is blowing up the flames; in the *second*, the plate has slight variations; in the *third*, a direct portrait of Pitt is substituted for the figure of Henry VIII. (See *ante*, p. 130)

$11\frac{1}{2} \times 8\frac{1}{2}$ in.

* *I.e.*, Paul Whitehead.

“*The Farmer’s Return.*”

W^m Hogarth. delin.” “James Basire. sculp.” 1762.

Frontispiece to Garrick’s *The Farmer’s Return from London*. An Interlude. As it is Performed at the Theatre Royal in Drury-Lane. London: Printed by Dryden Leach, for J. & R. Tonson, in the Strand, 1762. There is an impression in the British Museum without the writing. A copy of a somewhat different sketch in black chalk by Hogarth of Garrick in this piece is given by S. Ireland at p. 171 of vol. i. of his *Graphic Illustrations*. Standly (Cat. No. 962) professed to have the “original drawing in India ink;” and J. B. Nichols (*Anecdotes*, 1833, p. 399), thinks that a sketch of a *Country Kitchen*, given by Hogarth to Theodosius Forrest, and by him to William Packer of Bloomsbury, had reference to this design.

6 × 7 in.

“*T. Morell, S.T.P.—S. S. A.*”

“W. Hogarth. del,” “James Basire, Sculp.” [1762.]

In the later impressions “*Thesaurus*” and “*Ætat 60*” are added. There is an impression without the writing, in the British Museum. This original pen-and-ink drawing, once in the Standly collection (No. 1164 in Cat.) was lately in the Capel Cure Collection.

5 $\frac{7}{8}$ × 7 $\frac{9}{8}$ in.

“*Henry Fielding, Ætatis XLVIII.*”

“W^m Hogarth delin.” “James Basire sculp.” 1762.

The *first* state is without frame or ornaments. Of this John Ireland (*Hogarth Illustrated*, iii., 288) gives a copy by I. Mills. The print was prepared as a frontispiece to the edition of Fielding’s “*Works*” in 4to and 8vo issued by Andrew Millar in 1762 (*London Chronicle*, April 24–7). Various stories are told as to the origin of the sketch by Hogarth on which it was based. Arthur Murphy, the author of the “*Life*” prefixed to vol. i., asserts that Hogarth worked from a profile cut in paper by a lady, who is understood to have been the Miss Margaret Collier, daughter of Arthur Collier the metaphysician, who accompanied Fielding and his wife and daughter to Lisbon in 1754. Another account (which M. de Ségur has borrowed for the basis of his comedy *Le Portrait de Fielding*, 1800) states that Garrick “made up” like his dead friend, and that Hogarth drew him. Both these versions of the circumstances are flatly contradicted by Hogarth’s commentators. George Steevens (*Biographical Anecdotes of Hogarth*, 1781, p. 131) affirms that Garrick only urged Hogarth to make the attempt “as a necessary adjunct to the edition of *Fielding’s* works;” John Ireland (*Hogarth Illustrated*, 1798, iii. 291) declares that the sketch was simply from memory. Both Ireland and Steevens had exceptional opportunities for knowing the truth. This likeness (see p. 138) was supposed to be the only authentic portrait of Fielding. But he is included in the background of the *Green Room* group (see p. 213). Basire’s tracing of Hogarth’s sketch on oil-paper is in the Royal Collection.

2 $\frac{3}{4}$ × 3 $\frac{1}{4}$ in., oval.

“*John Wilkes, Esq.*”

“Drawn from the Life and Etch’d in Aquafortis by Will^m Hogarth.” “Price 1 Shilling.” “Publish’d according to Act of Parliament May y^e 16. 1763.” 1763.

In the later impressions the face was retouched. There are many pirated copies of this design. Hogarth’s original sketch, made in Westminster Hall, and once in the Standly and Wellesley Collections (see note to p. 136), was reproduced by S. Ireland, who then owned it, in vol. i. of the *Graphic Illustrations*, 1794, p. 176, and it was facsimiled by Richard Sawyer. According to Nichols, the subsequent etching “was published with the following oblique note: This is ‘a direct contrast to a print of SIMON LORD LOVAT’” (*Biographical Anecdotes*, 1781, 132). “‘Nearly thirty years after the publication of this print,’ says an intelligent friend, ‘I had occasion to enrol the indenture of a ward, apprenticed to a worshipful liveryman of the painter stainers, and attended at the Chamberlain’s Office at Guildhall. The clerk was executing the business, when in came Mr. Wilkes, and seated himself in the chair of office. Never till then,’ said he, ‘had I felt the full force of Hogarth’s powers. I could have sworn to the very letter of the resemblance, though I have never seen the prototype before.’” (*Somerset House Gazette*, 1824; i. 108.)

8 $\frac{5}{8}$ × 12 $\frac{1}{4}$ in.

“*The Bruiser, C. Churchill,*” etc.

“Design’d and Engraved by W^m Hogarth Price 1^s.”
“Publish’d according to Act of Parliament August 1, 1763.” 1763.

The full inscription is—“The Bruiser, C. Churchill (once the Rev^d!) in the character of a Russian Hercules, Regaling himself after having Kill’d the Monster Caricatura that so sorely Gall’d his Virtuous friend, the Heaven born Wilkes.

“But he had a Club this Dragon to Drub,
Or he had ne’er don’t I warrant ye:”

In the *first* state, “*Lye 1*” and “*Lye 5*” on the club are *white*, the inscription reads “a *Modern Hercules*,” and the price is 1s. In the *second* state the white knots are shaded, and “*Russian*” is substituted for “*Modern*.” In the *third* state stronger lines have been drawn across the inscription on the book marked “A New way to Pay Old Debts,” &c. In the *fourth* state a picture is placed before the palette in which the figure of Hogarth wears a white hat; and the price is raised to 1s. 6d. In the *fifth* state “*N.B.*” (*i.e.*, North Briton) appears on the club, Hogarth’s hat is made black, and “*Dragon of Wantley*” is added after the motto. The drawing in red and black chalk was in the Standly Collection (No. 905 in Cat.). See also “*Bibliography*,” p. 162.

10 $\frac{1}{4}$ × 13 $\frac{3}{8}$ in.

“*The Weighing House*”

[Hogarth.] [Engraved by L. Sullivan.]

1763.

Frontispiece to *Physiognomy; Being a Sketch only of a larger Work upon the same Plan: wherein the different Tempers, Passions, and*

Manners of Men, will be particularly considered. By the Editor of the History and Antiquities of Wheatfield in Suffolk [*i.e.* The Rev. John Clubbe]. London: Printed for R. and J. Dodsley in Pall-Mall. 1763. In the Advertisement the print is said to be "from a Design of the Author's, the Face [*sic*] touched by Mr. Hogarth." The book, which professes "to ridicule those Characters that more serious Admonitions cannot amend," is dedicated to Hogarth, with much laudation, of which the following is a sample: "How happy You are in your Pourtraits of FOLLY, all, but the Subjects of them, confess; and your more moral Pieces, none, but the abandoned, disapprove. We cannot perhaps point to the very Man or Woman, who have been saved from Ruin by them, yet we may fairly conclude, from their general Tendency, many have: For such cautionary Exhibitions correct, without the Harshness of Reproof, and are felt and remembered, when rigid Dogmatizings are rejected and forgotten.

*Segnius irritant animos demissa per aurem,
Quam quæ sunt oculis subjecta fidelibus.*

Your HARLOT'S and RAKE'S *Progress* strike the Mind with Horror and Detestation! Every Scene, but the first of Innocence, is an alarming Representation of the fatal Consequences of Immorality and Profuseness! You very justly give them not a Moment of rational and true Enjoyment. And herein you excell the very ingenious Author of the BEGGAR'S OPERA, who suffers his profligate Crew to be happy *too long*, and takes them off at last, without leaving *sufficient* Abhorrence behind, among the Spectators" (pp. iv-v). A smaller copy of *The Weighing House* was engraved by W. W. Ryland for Clubbe's Works.

7½ × 8¾ in.

"*The Bathos, or Manner of Sinking, in Sublime Paintings, inscribed to the Dealers in Dark Pictures.*"

"Design'd and Engrav'd by W^m Hogarth." "Publish'd according to Act of Parliam^t March 3^d 1764." 1764.

There are two medallions below the design. That to the left, a circle, contains a pyramidal shell with the inscription, "The Conic Form in w^{ch} the Goddess of Beauty was worship^d by the Ancients at Paphos in y^e Island of Cyprus (see p. 139 n.) The other, to the right, an oval, contains a cone encircled by the Line of Beauty. After the sub-title is a Latin Cross referring to the following engraved note, "See the manner of disgracing y^e most Serious Subjects, in many celebrated Old Pictures, by introducing Low, absurd, obscene & often prophane Circumstances into them." There are other inscriptions on the plate, and over it is engraved "Tail Piece." The first sketch for this print was in the Standly Collection (No. 884 in Cat.). "It came from France where it had been sent by Mr. John Greenwood in 1764" (J. B. Nichols, *Anecdotes*, 1833, p. 400.

12¾ × 10½ in.

"*Satan, Sin, and Death.*"

[Hogarth.] Engraved by C[harles] Townley. [1767.]

From *Paradise Lost*, Bk. 2, "and intended (says J. B. Nichols, *Anecdotes*, 1833, p. 272) to have been published April 16, 1767:

but, when a few copies were printed, the plate was destroyed." Five impressions only were known when Nichols wrote. Charles Townley was the son of Hogarth's friend, the Head Master of Merchant Taylors' School. The design was also etched by T. Rowlandson, "from a Painting in Chiaro Scuro by R. Livesay," and engraved by J. Ogborne, June 1, 1792; and by S. Ireland (*Graphic Illustrations*, i. 178). The original drawing, in sepia, was sold at Standly's sale (No. 1221 in Cat.). Mr. Standly had also the actual copy of Townley's print which the engraver presented to Mrs. Hogarth (No. 1220 in Cat.).

21 × 17 in.

"*The Good Samaritan.*"

"Will^m. Hogarth pinxit." "Ravenet & Delatre sculpservunt." "Published, Feb^y 24th. 1772 by John Boydell Engraver, in Cheapside, London." 1772.

Under the design is a smaller one headed "John Boydell excudit;" and the plate is said to be "Engraved from the Original Picture; Painted by William Hogarth Esq. on the Stair Case in St Bartholomew's Hospital."

21 × 16 in.

"*The Pool of Bethesda.*"

"Will^m Hogarth pinxit." "Ravenet & Picot sculpservunt." "Published Feb^y 24th. 1772 by John Boydell Engraver, in Cheapside London." 1772.

Under the design is a smaller one headed "John Boydell excudit;" and the plate is stated to be "Engraved from the Original Picture; Painted by William Hogarth Esq. on the Stair Case in St Bartholomew's Hospital."

21 × 16 in.

"*The Politician.*"

"Will^m Hogarth Inv^t" "Etch'd by J: K: Sherwin." "Pub^d as the Act directs by Jane Hogarth, 1775." 1775.

This is said to be "Etch'd from an Original Sketch of W^m Hogarth's, in the Possession of Mr. [Theodosius] Forrester." The early impressions have "31 October" inserted with a pen. There are also two in the British Museum without the writing, and with the hilt of the sword coming through the coat. The print was copied by J. Mills for *Hogarth Illustrated*, iii. 274.

10 $\frac{3}{8}$ × 13 in.

A View of Mr. Ranby's House at Chiswick.

"Publish'd as the Act directs by Jane Hogarth at the Golden-head Leicester Fields 1st May, 1781." 1781.

There is a copy in the British Museum without the writing, but with the manuscript title, "A View of Mr. Ranby the Surgeon's house. Taken from Hogarth's window at Chiswick." It is there dated 1748. Mr. Ranby's house was pulled down some ninety years since and the gardens and site were absorbed in the grounds of Chiswick

House. Its last occupant was Lady Mary Coke, who died there in 1811. (See interesting papers on this subject in *Notes and Queries* for 13 Feb. and March 6, 1897, by Col. W. F. Prideaux and Mr. W. H. Whitecar.)

5¾ × 3¾ in.

Four Heads from the Hampton Court Cartoons.

[Hogarth.]

1781.

These were issued by M^{rs} Hogarth, May 14, 1781. According to Walpole, Sir James Thornhill meant to publish an account of the Cartoons, and an inscription on this plate says,—“As the present plate was found among others belonging to the late M^r Hogarth, it is not impossible but that it might have been engraved by him for his father-in-law S^r James’s intended publication.” There is an impression before the writing in the British Museum.

13¼ × 8½ in.

“*Tho. Pellet M.D.*”

“Will^m Hogarth Pinx^t.” “Cha^s Hall Sculp.” “Pub^d June 1st 1781 by I. Thane Rupert Street Hay Market.”

1781.

3½ × 4¼ in., oval.

“*W^m Bullock the Comedian.*”

“W Hogarth pinx^t” “Cha^s Hall Sculp.” Pub^d June 1st 1781 by I. Thane Rupert Street Hay Market.”

1781.

“From the Original Picture in the Possession of John Thane.”

3½ × 4¼ in.

“*Hogarth.*”

“Charles Townley fecit” “Price 5 Shillings” “Published according to Act of Parliament, June 1781 and Sold by C. Townley, Arlington Street, Piccadilly.”

1781.

An oval mezzotint. Under the name is, “From an Original Portrait begun by Weltdon, And finished by Himself [i.e., Hogarth]. Late in the Possession of the Rev^d M^r Townley.” The *second* state is without “Price 5 Shillings,” and with Hogarth’s name and “Charles Townley fecit” in larger script.

10⅞ × 11½ in.

Nine Prints for “Hogarth’s Tour.”

“R^d Livesay Feci^t.” “Publish’d as the Act directs Nov^r 27th, by R^d Livesay at M^{rs} Hogarths Leicester Fields.”

See pp. 25-28. The prints are (1) “Frontispiece,” (2) “A View from Rochester Bridge,” (3) “Upnor Castle,” (4) “Breakfasting, &c.,” (5) “The Embarcation,” (6) “The Town of Queenborough,” (7) “The Monument of a Spanish Embasador, in Minster Church, in the Island of Shepey,” (8) “Monument of the Lord Shorland in Minster Church,” and (9) “Tail-Piece.” Nos. (2) and (7) are designed by Scott; No. (5) by Scott and Hogarth; the rest are by Hogarth. They were issued separately by Livesay with the text

(see p. 28) in 1782. As regards the "Frontispiece" and "Tailpiece" Livesay says, "The frontispiece of this work (M^r SOMEBODY) was designed by Hogarth, as emblematical of their journey, *viz.*, that it was a short tour by land and water, backwards and forwards, without head or tail." "The tailpiece (M^r NOBODY) [is] of the same whimsical nature with the first; the whole being intended as a burlesque on historical writers recording a series of insignificant events entirely uninteresting to the reader." J. B. Nichols (*Anecdotes*, 1833, p. 343) gives the following variations: *First state*: plates printed in outline, and afterwards coloured in imitation of the original drawings; descriptions written with a pen. *Second state*: plates tinted, but without the inscriptions, which are written with a pen. *Third state*: writing in open hair lines. *Fourth state*: letters filled up.

v. s.

"*Mr. Ben : Read.*"

"Hogarth Delin^t" "R^d Livesay Fecit." "Publish'd,
Nov^r 27, 1781, by R^d Livesay at M^{rs}: Hogarths, Leicester
Fields." 1781.

Under the name is the sub-title, "A Member of Hogarth's Club at the Bedford Arms Tavern [see *ante*, p. 25]. Drawn by Him about the Year 1757." In the *first* state the writing is in open hair lines. The original drawing belonged in 1833 to the Marquis of Exeter.

10½ × 11 in.

"*Mr. Gabriel Hunt.*"

"Hogarth Delin^t" "R^d Livesay Fecit." "Publish'd,
Nov^r 27; 1781, by R^d Livesay, at M^{rs} Hogarths Leicester
Fields."

Under the name is the sub-title, "A Member of Hogarth's Club at the Bedford Arms Tavern [see *ante*, p. 25]. Drawn by Him about the Year 1733." In the *first* state the writing is in open hair lines.

7½ × 10¼ in.

"*Armes for the Foundling Hospital : W^m Hogarth Inv^d :*
1747."

"Publish'd Dec^r 22; 1781, by R^d Livesay, at M^{rs} Hogarth's
Leicester Fields."

This is said to be "Engraved from the Original, in the Collection of the Earl of Exeter." There is an impression at the British Museum with the date "July 31, 1781."

6 × 6 in.

Lord Melcombe and L^d Winchilsea.

"W. Hogarth del^t," "F. Bartolozzi Sculp^t." "Publish'd
Dec 22; 1781 by R^d Livesay at M^{rs} Hogarth's Leicester
Fields." 1781.

An impression faces p. 150 of *Genuine Works*, iii. The original drawing belonged in 1833 to the Marquis of Exeter.

7½ × 6 in.

Shrimp Girl.

“W. Hogarth pinx.” “F. Bartolozzi sculp.” 1781.
 “Engraved from an Original Sketch in Oil by Hogarth, in
 the possession of M^{rs} Hogarth” “Published Dec. 24,
 1781, by R. Livesay.”

Impressions later than that described above have the title
 “Shrimps!” “Publish’d March 25th; 1782 by Jane Hogarth
 & R^d Livesay Leicester Fields.”

6½ × 8¼ in.

Parson’s Head.

“Hogarth Delin^t” “Livesay Fecit.” [1781 ?]

Supposed to have been intended for one of the series of “The Happy
 Marriage,” p. 87. It is also given in *Genuine Works*, iii. 158.

3½ in. diam.

The Match-maker and Old Maid (Two Plates).

“Hogarth Delin^t” “Livesay Fecit” [1781 ?]

Figures from the first design for the *Rake’s Progress*. Also given
 in *Genuine Works*, iii. 140, with the publication line—“Publish’d
 by J. Nichols and Co. Oct. 1. 1816.” The two figures were com-
 bined in one plate by J. Mills for *Hogarth Illustrated*, iii. 276, and
 “Published March 1798.”

4¾ × 5¾ in.

Head of Solsull.

“Hogarth del^t” “S. I. fec^t 1781” Publish’d March 1^o

“1786, by W. Dickenson, N^o 158, New Bond S^t” 1781.

“Solsull a maker of Punches for y Engravers from a Sketch by
 Hogarth in the possession of Sam. Ireland.” The *second* state is
 without the last eleven words (J. B. Nichols, *Anecdotes*, 343).

“*Debates on Palmistry.*”

[Hogarth.] Etched by Joseph Haynes. 1782.

First state, before the writing; *second* state, lettered “A Con-
 sultation of Physicians;” *third* state, “Debates on Palmistry.”

13¾ × 10½ in.

“*The Staymaker.*”

[Hogarth.] Etched by Joseph Haynes. 1782.

The first state is the proof before the writing.

13¾ × 10¾ in.

Taylor and Death.

“Hogarth Delin^t” “R^d Livesay Fecit” Publish’d
 March 1 1782 by R^d Livesay at M^{rs} Hogarth’s Leicester
 Fields London. 1782.

Taylor is buried at Deptford. Two sketches from the collection
 of Mr. Morrison, by whom they were afterwards sold to the Marquis
 of Exeter. There is also an epitaph by Hogarth published with

the same date. In the *first* state, the letters are in hair lines. There are reduced copies in *Genuine Works*, iii. 160. Mr. Fairfax Murray has two transfers in red chalk with Hogarth's writing. These once belonged to Dr. Lort.

14½ × 10 in.

“*The Right Hon^b Ja^s Caulfield Earl of Charlemount,*” etc.

“From an original Portrait by Hogarth in the possession of M^r Samuel Ireland etched by Jos^h Haynes Pupil to the late M^r Mortimer.” “Pub^d as the Act directs. Mar. 19th 1782” 1782.

There is a proof before the writing in the British Museum.

6½ × 7¾ in.

“*The Right Hon Henry Fox, Lord Holland.*”

“From an original Portrait in Oil by Hogarth, in the Possession of Mr. Sam^l. Ireland, etched by J. Haynes, Pupil to the late M^r. Mortimer. “Pub^d as the Act directs Mar. 19th, 1782.” 1782.

There is a proof before the writing in the British Museum.

6½ × 7¾ in.

“*Hogarth's Crest.*”

“Hogarth Pinx^t. “R. L. Fec^t.” “Publish'd April 23^d.; 1782, by R^d. Livesay at M^{rs}. Hogarth's, Leicester Fields.” 1782.

See p. 139 n.

9¼ × 12½ in.

“*Eta Beta P Y.*” (*Invitation Card.*)

“Published as the Act directs, August 1st, 1782. 1782.

This, says Nichols, *Biographical Anecdotes*, 1782, p. 32³, was engraved by J. Cary. See also page 56 of the same work, in the title-page of which it first appeared, being also reproduced in the edition of 1785. The “Mr. King” invited to the “Mitre” in Fleet Street was Dr. Arnold King, who selected the texts which garnish the Apprentice Series (*Biographical Anecdotes*, 1782, p. 232).

3½ × 2½ in.

“*Hudibras and Sidrophel.*”

“Painted by W. Hogarth” [?]. Engraved by Thom. Gaugain.” 1782.

The publication line is—“Published Oct^r 1st 1782 by T. Gaugain, No. 4 Little Compton Street Soho London.” The print is in colours.

13¾ × 11 in.

“*Orator Henley christening a Child.*”

“Hogarth pinx^t.” “S. Ireland fecit.” “Publish'd March 1st, 1786, by W. Dickenson, No. 158, New Bond S^t.”

1786.

“Etch'd by Sam^l Ireland from an Original Sketch in Oil in his possession by Hogarth;” and dedicated to Francis Grose, the

antiquary. A smaller copy by Jane Ireland was also etched for vol. i. of the *Graphic Illustrations*, p. 135. There is a pirated imitation in green ink, "T. Sympson, Jun. fecit," with verses beginning "Behold Villaria," etc. It was also imitated by Picart.
10 $\frac{5}{8}$ × 12 in.

"*W^m. Hogarth.*"

"Hogarth pinxt." "Published March 1st, 1786, by W. Dickenson, No. 158, New Bond Street." "Etchd by Sam^l. Ireland from an Original Portrait in oil by Hogarth in his possession." [1786 ?]

After the name comes, "died Oct^r 26th 1764. Aged 67." A smaller copy of this portrait by the same engraver faces p. 1, vol. i., of S. Ireland's *Graphic Illustrations*, 1794.

7 × 7 $\frac{7}{8}$ in.

"*S^r James Thornhill.*"

"Hogarth pinxt." "S. I. fecit." 1786.
"Publish'd March 1st, 1786, by W. Dickenson, No. 158, New Bond Street."

"Etch'd by S. Ireland from a portrait in oil the same size in his possession." "By Hogarth." The same etching, cut down, faces p. 86 of *Graphic Illustrations*, i. 1794.

6 $\frac{7}{8}$ × 7 $\frac{7}{8}$ in.

Miss Rich [?]

"Painted by William Hogarth." "Engraved by Martha Knight." "London, Pub^d March 1, 1786, by Martha Knight, Brompton." 1786.

Miss Rich, afterwards Mrs. Horsley (Smith's *Nollkens*, 1828, ii. 91), was the daughter of Rich the comedian. Some impressions have—"From an Original Sketch in the Collection of Mrs. Hogarth" (see *ante*, p. 169). That lady, it should be added, was wont to speak of it "as a study from a Charity-girl of St. Martin's parish." (*Genuine Works*, iii. 171*.) Not many years since, this sketch was beautifully mezzotinted by the late Samuel Cousins, R. A.

3 $\frac{1}{2}$ × 4 $\frac{1}{2}$ in., oval.

A Landscape.

"Hogarth pinxt." "S. Ireland fecit."
"Publish'd March 1st, 1786, by W. Dickenson, N^o. 158, New Bond S^t." 1786.

"Etch'd by Sam^l Ireland, from an original Picture in his possession said to be the only Landscape ever painted by Hogarth."

10 $\frac{7}{8}$ × 7 $\frac{1}{2}$ in.

"*A Shepherd Boy.*"

"Hogarth del^t." "Sam. Ireland fecit."
"Publish'd March 1st, 1786, by W. Dickenson, N^o. 158, New Bond S^t." 1786.

"From an original Sketch by Hogarth in the Collection of Sam. Ireland," being a copy of a chalk sketch of a figure designed for George Lambert.

8 × 6 $\frac{1}{2}$ in.

“*Theodore Gardelle.*”

“S. Ireland, fecit.” “Published April 1, 1786.” 1786.

The sketch was by Mr. Richards: it was only “touch’d on” by Hogarth. The *first* state has a long account of this murderer. In the *second*, which was published May 1, 1788, by Molton and Co., 132, Pall Mall, there is a short inscription; in the *third* there is no letterpress. An impression faces p. 172 of *Graphic Illustrations*, 1794, i. Ireland had then the original sketch. As to Gardelle, see also Tom Taylor’s *Leicester Square*, 1874, pp. 493-5.

$2\frac{5}{8} \times 3\frac{3}{8}$ in.

Head of Diana.

[Hogarth.] 1786.

“Publish’d April 1st 1786 by W. Dickenson, N^o. 158 New Bond Street.”

“Etch’d by Sam^l Ireland from an Original Portrait in oil in his possession by Hogarth. There is also an impression in *Graphic Illustrations*, i. 170.

$5\frac{1}{2} \times 6\frac{3}{4}$ in.

A Black Girl.

[Hogarth.] “Publish’d April 1, 1786, by W. Dickenson, N^o. 158, New Bond S^t. 1786.

“Etch’d by Sam. Ireland from an original Sketch in Oil in his possession by Hogarth.” There is also an impression by S. Ireland in *Graphic Illustrations*, i. 169.

$5\frac{1}{2} \times 6\frac{3}{4}$ in.

Gamble’s Book Plate.

[Hogarth.] 1786.

“London, published April 1st, 1786, by W. Dickinson, N^o 158, New Bond S^t .

Copied in *Graphic Illustrations*, i. 7*, and in *Genuine Works*, ii. 20. The original (Standly’s Cat. No. 877) has “Gamble” only.

$2\frac{1}{8} \times 2\frac{5}{8}$ in.

“*Characters who frequented Button’s Coffee-house about the year 1730.*”

“Hogarth del’ ” “S Ireland fecit ” [1786.]

“Published April 1st 1786, by W. Dickenson, N^o. 158, New Bond Street.”

Four plates after drawings by Hogarth containing portraits said by Ireland to represent Daniel Button, Addison, Folkes, Arbuthnot, Count Viviani, Garth, Pope, etc. Impressions face pp. 25, 31, 34, and 38 of *Graphic Illustrations*, i. The original sketches are in the British Museum. (See as to Ireland’s identifications, pp. 321-2 of vol. ii. of Mr. Laurence Binyon’s *Catalogue of Drawings by British Artists, etc. preserved in the Department of Prints and Drawings in the British Museum*, 1900, where the point is exhaustively discussed.

v. s.

“*Jenny Cameron.*”

“Hogarth Pinx^t.” “Published as the Act directs by J. Clarke, No. 291, Strand, February 8th, 1788.” 1788.

5 $\frac{5}{8}$ × 7 $\frac{1}{8}$ in., oval.

“*Justice Welch.*”

W. Hogarth pinx^t.] “S. I. sculp.” 1788.

“London, Publish’d May 1st. 1788, by Molton & C^o. 132, Pall Mall.”

“From an Original Sketch by Hogarth in the Collection of Sam^l Ireland 1781. The portrait was began and finish’d within an hour by which a Considerable bet was Won.” Another impression faces p. 155 of *Graphic Illustrations*, i.

4 × 3 $\frac{1}{4}$ in.

Ticket for Milward’s Benefit. 1788.

“Etch’d by S. Ireland from a very scarce Print by Hogarth in his Collection.”

“London, Publish’d 1st May, 1788, by Molton & Co., 132 Mall Mall.”

Another impression faces p. 98 of *Graphic Illustrations*, i. Mr. Fairfax Murray has an original from the Bessborough Collection.

4 × 3 $\frac{3}{8}$ in.

Fat Man upset like a Turtle.

“Hogarth Delin^t.” “Livesay Fecit.” “Published Oct^r. 1788. by Tho^s. King; New Broad Street.” 1788.

An impression faces p. 159 of *Genuine Works*, iii.

8 $\frac{1}{2}$ × 5 $\frac{3}{8}$ in.

“*The Times Plate II*” [unfinished]

“Designed & Engraved by W. Hogarth.” “Publish’d May 29; 1790, by J. & J. Boydell, Cheapside, & at the Shakespeare Gallery Pall Mall London.” 1790.

The *first* state is said by J. B. Nichols, *Anecdotes*, 341, to be before the usual writing, and with the line of publication only, in hair lines. There is one without any writing in the British Museum. The publication of *North Briton*, N^o. 17, was the proximate cause of this plate. The central effigy represents George III., à la Allan Ramsay, whose angular method is typified by the stiff folds of the drapery, and by the plumb line. Bute regulates the distribution of the stream which issues from the base of the statue, but a special and particular cascade falls from Aquarius upon a laurel labelled “Culloden.” In front Fox is tumbling away the Dutch horticulture of previous reigns, but his efforts are embarrassed by a roller marked £1,000,000,000 (? National Debt). To the left Parliament, among whose ranks Pitt’s long gun and gouty legs are conspicuous, are firing volleys at the dove of peace; while to the right Wilkes and the Cock Lane Ghost forlornly occupy the pillory. Behind these, “Dr. Cant, Man Midwife” (Archbishop Secker) is confirming two

adults; and up the façade of the Society of Arts is being slowly hoisted a palette inscribed "Premium." Hospitals and other buildings are rising in the background. These are the chief features of the design; but many of its allusions, unexplained at the date of issue, remain obscure.

$11\frac{6}{8} \times 9\frac{1}{8}$ in.

"*Beggar's Opera, Act III.*"

"Painted by W^m Hogarth." "Engraved by W^m Blake."

"From the original Picture, in the Collection of his Grace the Duke of Leeds. "Publish'd July 1st 1790, by J. & J. Boydell, Cheapside, & at the Shakespeare Gallery, Pall Mall London." 1790.

Under the title is, "When my hero in Court appears, &c." The states are thus given in J. B. Nichols (*Anecdotes*, 1833, p. 323), *First* state, etching; *second*, finished proof before writing; *third*, open letters; *fourth*, letters filled up. Mr. Standly claimed to have the original pen-and-ink drawing of this (No. 894 in Cat.), and there is a sketch in chalk, on blue paper, in the Royal Collection.

† $21\frac{1}{4} \times 15\frac{3}{4}$ in.

Four Small Prints of Lord Lovat's Trial.

"Published Aug^t 1 1791 by W. Birch, Hampstead Heath" 1791.

From sketches belonging to Horace Walpole. One of these, in Indian ink and vermilion, is in the Print Room at the British Museum, having been purchased in August 1842.

v. s.

Two Soldiers Fighting.

"Publish'd Oct 1, 1791, by W. Birch, Hampstead Heath from a Drawing by Hogarth." 1791.

$3\frac{3}{4} \times 2\frac{1}{2}$ in.

"*Conversation.*"

"Published Oct. 1, 1791, by W. Birch, Hampstead Heath." 1791.

"From a drawing by Hogarth."

$3\frac{1}{2} \times 2\frac{3}{8}$ in.

"*The Indian Emperor, or the Conquest of Mexico; Act 4, Scene 4.*"

"Painted by W Hogarth." "Engrav'd by Rob^t Dodd."

"Publish'd Jan^y 1. 1792, by J. & J. Boydell, Cheapside, & at the Shakspeare Gallery Pall Mall." 1792.

"As performed in the year 1731, at Mr. Conduitt's, Master of the Mint, before the Duke of Cumberland, &c." "From the original picture in the Collection of Lord Holland." The company are, children,—"*Cortez*" being Lord Lempster; "*Cydaria*," Lady Caroline Lenox; "*Almeria*," Lady Sophia Fermor; and "*Alibeck*,"

Miss Conduitt, afterwards Lady Lymington. Among the audience are the Duke of Cumberland, the Princesses Mary and Louisa, Lady Deloraine, her daughters, the Duke and Duchess of Richmond, the Earl of Pomfret, the Duke of Montague, Tom Hill (or Captain Poyntz) and (on the stage) Dr. Desaguliers. In *Hogarth Illustrated*, 1793, ii. 331, is a key-plate to this print.

21 × 16 in.

“*Pisces, One of the Signs in the Zodiac.*”

“W. Hogarth Sculp^t circa annum 1730.” [1792.]

Impressions from nine quadrille fish engraved on by Hogarth. Three others, obtained from Mary Lewis, were published by J. Ireland as “A Tail-piece” to vol. iii, of *Hogarth Illustrated*, 377, which he thus explains:—“To enter into the spirit of the last article, the reader must be informed that *Hogarth* never played at cards; and that while his wife and a party of friends were so employed, he occasionally took the quadrille fish, and cut upon them scales, fins, heads, *etc.*, so as to give them some degree of character.”

“*Sigismunda*” (N^o 1).

“Hogarth Pinx^t” “Dunkarton Sculp^t” “London, Published Feb 1st 1793, by T. B. Freeman & C^o Strand, & Sold by Dickenson, New Bond Street, & Walker, Cornhill.” 1793.

Underneath the name is, “The original picture in Oil [*i.e.*, the original sketch] by the late M^r W^m Hogarth, and the Drawing from which this Print is made of the same size are both in the collection of M^r Sam^l Ireland, of Norfolk Street, who purchased them of M^{rs} Hogarth in 1781. The Drawing was made by M^r Edw^d Edwards Associate of the Royal Academy, & finished in April 1764 under the inspection of M Hogarth, from whose pencil it received its last finishing touches about six months before his death. From this Drawing M^r Basire, the Engraver, began a Print but the death of M^r. Hogarth prevented its being finished.” Basire’s outline was issued May 5, 1790. There are three states of Dunkarton’s print:—the *first* being the unfinished etching; the *second*, the same with the dress more finished; the *third*, the finished print. An interesting letter from Hogarth to Sir George Hay, to whom he had dedicated Plate IV. of the *Election Series*, and relating to Mr. Edwards’ drawing of *Sigismunda*, was sold some time since at Sotheby’s. It was dated June 12, 1764, and consequently penned not very long before he died.

14½ × 13½ in.

“*Sealing the Sepulchre.*”

“W. Hogarth pinx^t” “I. Jenner del. et fecit.” 1794.

“London. Publish’d Jan. 1, 1794, by A. Molteno, . . . N^o 76, S^t James’s Street.”

A mezzotint from the Altar Piece of St. Mary Redcliffe, Bristol. Nichols (*Anecdotes*, 1833, p. 276) dates this 1790.

20 × 21 in.

“*The Resurrection of Christ.*”

“W. Hogarth pinx^t.” “I. Jenner del. et fecit.” 1794.

“London. Publish’d Jan. 1 1794 by A. Molteno, . . .
N^o 76 St. James’s Street.”

A mezzotint from the Altar Piece of St. Mary Redcliffe, Bristol. The picture was also engraved by C. Grignion, March 1798, for vol. iii. p. 271, of *Hogarth Illustrated* with the title of “The Sepulchre.” Nichols (*Anecdotes*, 1833, p. 276) dates this 1790.

20 $\frac{1}{2}$ × 21 in.

Hardy’s Shop Card.

[Hogarth ?] [1794.]

A Goldsmith’s card in Callot’s style,—copy of which faces p. 3 of *Graphic Illustrations*, i.

2 $\frac{3}{8}$ × 2 in.

Ellis Gamble’s Shop Card.

[Hogarth.] “A. M. Ireland sculp.” [1794.]

See p. 27, and *Graphic Illustrations*, i. 8.

5 $\frac{1}{4}$ × 7 $\frac{3}{8}$ in.

Shop Bill for “Mary & Ann Hogarth.”

[Hogarth ?] [1794.]

See p. 25 n. A copy marked “W. Hogarth del^t” and “J. I fe.” faces p. 15 of *Graphic Illustrations*, i. There is an impression of the original bill in the British Museum.

4 $\frac{1}{2}$ × 3 $\frac{5}{8}$ in.

A Ticket for the School of Tiverton, Devonshire.

“W. Hogarth scul.” [1794.]

Copied in *Graphic Illustrations*, i. 18, by “A. M. I[reland].” There is one of the original tickets in the British Museum.

6 × 4 $\frac{1}{2}$ in.

A Ticket for the Benefit of Spiller the Player.

[Hogarth.] “S. I[reland] sc.” [1794.]

Copied in *Graphic Illustrations*, i. 62, and in *Genuine Works*, ii. 69. Mr. Fairfax Murray has an original impression from the Bessborough Collection.

5 $\frac{1}{2}$ × 4 in.

Two Prints for Paradise Lost. (Books i. and iii.)

“W^m Hogarth In^v. et Sculp^t.” [1794.]

There are copies by Jane Ireland at pp. 79 and 82 of *Graphic Illustrations*, i.

3 × 5 $\frac{1}{8}$ in.

Ticket for James Figg.

“Will. Hogarth f.” [1794.]

With inscription. A copy by A. M. I[reland] faces p. 89 of *Graphic Illustrations*, i. Mr. Fairfax Murray has an original impression from the Bessborough Collection.

Character and Caricatura.

“Hogarth fecit 1758” “Jane Ireland fe:.” [1794.]

Copy of a pen-and-ink sketch made for Mr. Townley which appears in *Graphic Illustrations*, i. 167.

“*Sketches from Pen & Ink Drawings.*”

[Hogarth ?] “J. I. fecit.” [1794.]

Faces p. 114 of *Graphic Illustrations*, i. One of the sketches is entitled “hearing void of attention.”

v. s.

“*Sigismonda*” (No. 2).

“Painted by Will^m Hogarth.” “Engraved by Benjⁿ Smith.” “Published June 4, 1795, by J. & J. Boydell, at N^o 90, Cheapside; & at the Shakespeare Gallery Pall-Mall.” • 1795.

“From the Original Picture, in the Collection of Aldⁿ Boydell.” Underneath the title are eight lines from Hogarth’s *Epistle to a friend* (see p. 115 n.).

16 $\frac{3}{8}$ × 12 $\frac{7}{8}$ in.

“*Enthusiasm Delineated.*”

“W. Hogarth, inv^t.” “I. Mills sculp^t” “Published Nov^r 12th 1795 by John Ireland, N^o 3 Poets Corner, Palace Yard, Westminster.” 1795.

Under the design are various explanatory notes “copied from Hogarth’s hand-writing beneath the Original Print,” as to which see p. 118–119. Above it is engraved—“Hogarth’s First Thought for The Medley. Copied from a very curious Print designed and engraved by Hogarth, of which there are only two Impressions both of them in the possession of John Ireland—March 15th 1796. After taking the above Impressions, Hogarth changed the point of his Satire from the superstitious absurdities of popery, and ridiculous personification delineated by ancient Painters, to the popular credulities of his own day, erased or essentially altered every Figure except two, and on the same piece of copper, engraved the plate now in the possession of Mess^{rs}. Boydell, entitled ‘Credulity, Superstition and Fanaticism, a Medley.’” Beyond the artist’s and engraver’s names and “Published by J. Ireland Nov^r 12th 1795,” the *first* state has no writing; the *second* is that described above; in the *third*, the writing is put in neatly by the writing engraver. The design was also reduced by I. Mills for *Hogarth Illustrated*, iii., where it faces p. 233. In the same volume there is a plate by Mills of “References to the Figures in Hogarth’s *Enthusiasm Delineated.*”

12 $\frac{1}{2}$ × 14 in.

Sketches of Quin and Garrick.

[Hogarth.] “Published 12th May, 1797, by Robert Laurie & James Whittle, N^o 53 Fleet Street, London.” It was also engraved for *Genuine Works*, ii., where it faces p. 280. 1797.

From a drawing belonging to Mr. Stevenson of Norwich, after to J. P. Kemble.

13 $\frac{3}{4}$ × 9 $\frac{5}{8}$ in.

“*Mrs. Hogarth.*”

“Hogarth pinxt.” “Ryder dir.” “Pub^d for S. Ireland,
June 1, 1797.” 1797.

Faces p. 4 of *Graphic Illustrations*, ii.
 $4\frac{7}{8} \times 6\frac{1}{2}$ in.

“*Lavinia Fenton, afterwards Dutchess of Bolton.*”

“Hogarth pinxt.” “C. Apostool sculp.” “Pub^d. for
S. Ireland, June 1, 1797.” 1797.

Faces p. 49 of *Graphic Illustrations*, ii. There is a proof before
letters in the British Museum. It was also engraved by Cook,
May 1, 1807 (*Genuine Works*, 11. *287).
 $4\frac{1}{4} \times 5\frac{3}{8}$ in.

“*Painters Room.*” 1797.

Hogarth pinxt.” “Ryder dir.” “Pub^d for S. Ireland
June 1 1797.”

Faces p. 97 of *Graphic Illustrations*, ii.
 $4\frac{1}{8} \times 5\frac{3}{8}$ in.

“*Ill Effects of Masquerades.*”

“Hogarth pinxt.” “Le Cœur sculp.” “Pub^d for S.
Ireland June 1, 1797.” 1797.

Faces p. 98 of *Graphic Illustrations*, ii.
 $5\frac{1}{2} \times 4\frac{1}{2}$ in.

“*Variety.*”

“Published March 1798, for John Ireland Poets Corner,
Palace Yard, Westminster.” 1798.

A serpentine candlestick which forms the vignette to the title-page
of vol. iii. of *Hogarth Illustrated*.

“*Le Basir [Baiser] Rendu.*”

“W. H. del” 1798.

A woodcut, with the reference “Vide Fontaine’s Tales, p. 131,”
which occurs at p. xxi of *Hogarth Illustrated*, iii.

“*The Vase.*”

“W. Hogarth delin^t” “I Mills sculp^t” “Published
March 1798” 1798.

Faces p. 147 of *Hogarth Illustrated*, iii.

“*Square & Round Heads.*”

“W. Hogarth. Inv^t” “I: Mills. Sculp^t” “Published
March 1798.” 1798.

Faces p. 153 of *Hogarth Illustrated*, iii.
 $3\frac{3}{4} \times 5\frac{3}{4}$ in.

“*The Savoyard Girl.*”

“W. Hogarth pinx^t.” “G. Sherlock sculp^t.” “Published as the Act directs by G. Sherlock, March 13, 1799.” 1799.

“From the Original of the same size in the possession of S. Edwards, Esq., Beaufort Buildings, Strand.” As to this print, see Walpole’s Correspondence (Letter to George Montagu, July 20, 1749).

13¼ × 17¼ in.

“*Lady Thornhill.*”

“Hogarth pinx^t.” “Le Cœur sc^t.” “Pub^d. for S. Ireland May 1, 1799.” 1799.

Faces p. 12 of *Graphic Illustrations*, ii.

4½ × 6½ in.

“*M^r Ja^s. [John] Thornhill.*”

“Hogarth pinx^t.” “Whesell sc^t.” “Pub for S. Ireland May 1, 1799.” 1799.

Faces p. 14 of *Graphic Illustrations*, ii.

4¼ × 5¾ in.

“*Concert Ticket.*”

“W. Hogarth Inv.” [?] “Jane I[reland]sculp^t.” 1799.

“Pub. for S. Ireland May 1, 1799.”

“Mary’s Chappel” “Five at Night.” Faces p. 43 of *Graphic Illustrations*, ii.

5¾ × 4¾ in.

“*Design for a Shop Bill.*”

“Hogarth pinx^t” “Merigot sculp^t.”

“Pub. for S. Ireland May 1. 1799.” 1799.

Faces p. 44 of *Graphic Illustrations*, ii.

6½ × 5½ in.

Two Sides of a “Sign for a Paviour.”

“Hogarth pinx^t” “J. I. sc^t” “Pub. for S Ireland May 1. 1799.” 1799.

Face pp. 46 and 47 of *Graphic Illustrations*, ii.

4¾ × 4¾ in.

“*Rosamond’s Pond.*”

“Hogarth Pinx^t.” “Merigot Sc^t.” “Pubd. for S. Ireland, May 1, 1799.” 1799.

Faces p. 57 of *Graphic Illustrations*, ii.

6¼ × 4½ in.

“*Tho’ Rich Esq^t. and family.*”

“Hogarth del^t” “T Ryder sc^t” “Pub. for S. Ireland May 1, 1799.” 1799.

Faces p. 62 of *Graphic Illustrations*, ii.

5¾ × 4½ in.

“*Gov^r Rogers & Family.*”

“Hogarth pinx^t” “Skelton sculp^t” “Published for
S. Ireland May 1. 1799.” 1799.

Faces p. 65 of *Graphic Illustrations*, ii.
5¼ × 4½ in.

“*Garden Scene at Cowley the residence of the late Tho^s. Rich Esq^r.*,”
“Hogarth pinx^t” “Skelton sculp^t” Pub. for S. Ireland
May 1 1799” 1799.

Faces p. 68 of *Graphic Illustrations*, ii.
5¼ × 4¾ in.

“*Scene in a Hay-field.*”

“Hogarth del^t” “Brome sc^t” “Pub for S. Ireland
May 1 1799” 1799.

Faces p. 71 of *Graphic Illustrations*, ii., and copied again by T. Cook
in *Genuine Works*, iii. 101.
6 × 4¼ in.

“*Falstaff examining his recruits.*”

“Hogarth pinx^t.” “Ryder sc.” “Pub. for S Ireland,
May 1. 1799.” 1799.

Faces p. 72 of *Graphic Illustrations*, ii., and is dedicated to Mrs.
Garrick (who owned the picture).
5½ × 4½ in.

“*John Dennis the Critic.*”

“Hogarth del^t.” “Pub. for S. Ireland May 1. 1799.” 1799.

Faces p. 78 in *Graphic Illustrations*, ii. Over the head is written,
“Mr. D—s y Critick,”—in Hogarth’s handwriting (says Ireland).
The original sketch is in the Royal Collection.
3¾ × 4¼ in.

“*Sleeping Shepherd.*”

“Hogarth del^t” “J. I. sc^t.” “Pub. for S. Ireland
May 1. 1799.” 1799.

Faces p. 94 of *Graphic Illustrations*, ii.
7 × 5 in.

Female Curiosity.

“Hogarth pinx^t.” “T. Ryder sculp^t”

“Pub. for S. Ireland May 1, 1799.” 1799.

Faces p. 96 of *Graphic Illustrations*, ii.
5½ × 4½ in.

“*Auction of Pictures, etc.*”

“Hogarth pinx^t” “Le Cœur sc^t.”

“Pub. for S. Ireland, May 1, 1799.” 1799

Faces p. 101 of *Graphic Illustrations*, ii.
7½ × 5 in.

- “*Lady Pembroke.*”
 “Hogarth pinx^t” “T. Ryder fc^t” “Pub. for S. Ireland May 1, 1799.” 1799.
 Faces p. 102 of *Graphic Illustrations*, ii.
 4 × 4 $\frac{7}{8}$ in.
- “*Hazard Table.*”
 “Hogarth del^t” “Le Cœur sc.”
 “Pub. for S. Ireland May 1, 1799.” 1799.
 “from \bar{y} original drawing.” A copy faces p. 104 of *Graphic Illustrations*, ii.
 6 $\frac{1}{2}$ × 4 $\frac{1}{2}$ in.
- “*Conversation in the manner of Van Dyck.*”
 “Hogarth pinx^t” “Barlow sculp^t.”
 “Pub. for S. Ireland May 1, 1799.” 1799.
 Faces p. 108 of *Graphic Illustrations*, ii.
 5 $\frac{1}{2}$ × 4 $\frac{1}{2}$ in.
- “*Scene at a Banking house in 1745.*”
 “Hogarth pinx^t” “Barlow sculp^t” “Pub. for S. Ireland May 1, 1799.” 1799.
 Faces p. 117 of *Graphic Illustrations*, ii.
 3 $\frac{3}{4}$ × 4 $\frac{1}{2}$ in.
- “*Broughton & Slack.*”
 “Hogarth pinx^t” “Pub. for S. Ireland May 1, 1799.” 1799.
 Faces p. 120 of *Graphic Illustrations*, ii.
- “*Happy Marriage.*”
 “Hogarth pinx^t” “T. Ryder sculp^t.”
 “Pub. for S. Ireland May 1, 1799.” 1799.
 Four plates facing pp. 125, 127, 128, and 130 of *Graphic Illustrations*, ii. (See *ante*, p. 87.)
 6 × 4 $\frac{3}{4}$ in.
- “*George \bar{y} II. his Queen, & family.*”
 “Hogarth pinx^t” “Ryder dir^t.”
 “Pub. for S. Ireland May 1, 1799.” 1799.
 Faces p. 137 of *Graphic Illustrations*, ii.
 5 $\frac{1}{2}$ × 4 $\frac{5}{8}$ in.
- “*Mary Stuart, Queen of Scotland.*”
 “W. Hogarth Pinx.” “F. Bartolozzi R.A. Sculp.”
 “Published Jan^y 12th, 1803 by A. Moltano, Printseller, to Her Royal Highness the Duchess of York, 29, Pall Mall, London.”
 4 $\frac{1}{4}$ × 5 $\frac{1}{4}$ in.

Bambridge on Trial for Murder by a Committee of the House of Commons.

[T. Cook after Hogarth.]

1803.

Under the title is, "Engraved by T. Cook from an Original Painting by W^m Hogarth in the Possession of M^r Ray," with the publication line "Published June 1st 1803, by G. and J. Robinson, Paternoster Row, London."

20 $\frac{3}{8}$ × 15 $\frac{1}{2}$ in.*The House of Commons.*

"Engraved by A. Fogg, Historical Engraver to his Royal Highness Prince W^m Frederick" "London Published Nov^r. 1, 1803, by E. Harding, N^o 100, Pall Mall." 1803.

"From an original Picture painted by Hogarth, and Sir James Thornhill, in the Collection of Earl Onslow."

14 $\frac{1}{2}$ × 17 $\frac{1}{4}$ in.*Royal Masquerade Somerset House."*

"Hogarth Pinx" "T Cook Sc."

1804.

"Engraved by T. Cook from an Original Picture painted by William Hogarth in the collection of Roger Palmer, Esq^r." Other impressions have "Published by Tho^s Cook Engraver & Printer No 11 Hay Market Oct. 21, 1805."

20 $\frac{1}{2}$ × 15 $\frac{3}{8}$ in.*The Modern Orpheus."*

"Design'd by W. Hogarth." [?] "Etch'd by D Smith" "Publish'd as the Act directs by Machell Stace Aug^t 24, 1807." 1807.

"From an Original Sketch, in the possession of the Marquis of Bute." An impression faces p. 138 of *Genuine Works*, iii.

7 $\frac{1}{4}$ 5 $\frac{1}{4}$ in.*Joseph Porter Esq^r. of Mortlake."*

"Hogarth pinx^t." "T Cook sculp^t." "Published by Longman, Hurst, Rees, & Orme, March 1st 1809." 1809.

In Nichols and Steevens's *Genuine Works*, ii. *287, where this appears, it is stated to be "From a Drawing taken from the Original Picture in 1807 Nichols had Stringer's drawing of this, from which the engraving was made (J. B. Nichols, *Anecdotes*, 1833, p. 381).

3 $\frac{2}{8}$ × 4 in.*A Night Scene.*

"Hogarth pinx." "T. Cook sculp."

1809.

Published by Longman, etc., Oct. 1st, 1809: "From an original Sketch communicated by Mess^{rs} Boydell." Faces p. *288 of *Genuine Works*, ii. Mr. Fairfax Murray has the original Sketch (17 $\frac{3}{8}$ × 11 $\frac{3}{8}$).

8 × 5 in.

“*A Musical Study.*”

“Hogarth pinx.” “T. Cook sc.” “Published by Longman, Hurst, Rees & Orme, Nov. 1st. 1809.” 1809.

In Nichols and Steevens’s *Genuine Works*, ii. *288, where this appears, it is said to be “from an original Painting in the possession of M^r Nichols.”

$4\frac{3}{8} \times 5\frac{3}{8}$ in.

“*The Painter’s Room.*”

“Hogarth pinx.” “T. Cook sc.” “Published by Longman, Hurst, Rees & Orme, Nov. 1st. 1809.” 1809.

In Nichols and Steevens’s *Genuine Works*, ii. *288, where this appears, it is said to be “From an Original Painting in the possession of M^r Nichols.”

$5\frac{7}{8} \times 4\frac{1}{2}$ in.

“*The Fire-Eater.*”

“Hogarth del’.” “D. B. Pyet sculp’”

“London Published as the Act directs by Robert Scholey, 46 Paternoster Row.” 1810.

First published in Clerk’s *Hogarth*, ii. 69.

$4\frac{3}{8} \times 3\frac{1}{4}$ in.

The Bruiser, and Giants in Guildhall.

“Copied from Hogarth’s original Sketches by I. Mills.”

“Published by J. Nichols & C^o. March 1. 1817.” 1817.

Faces p. 163 of *Genuine Works*, iii. (See *ante*, p. 136n.)

$4\frac{7}{8} \times 7\frac{3}{8}$ in.

“*4 Logger-heads or B——e Triumphant.*”

“W. Hogarth, del’.” “W. J. White, Sc’.”

“Pub^d by W. J. White April 1, 1818.” 1818.

$2 \times 2\frac{1}{4}$ in.

“*James Thompson* (sic), *Author of the Seasons.*”

“Executed in lithography by M. Gauci, Esq^r, from an Original Picture painted by W. Hogarth. Published by the Proprietor, Jan^y 1820, at the Gothic Hall, Pall Mall.”

1820.

There is another issue of this, dated May, in which the face looks to the left instead of to the right.

“*John Gay.*”

“Executed in lithography by M. Gauci, from the original Picture painted by Hogarth. Published by the Proprietor, 1820, at the Gothic Hall, Pall Mall.” 1820.

There is another issue of this, dated June, which is larger, and without background.

Plates for Don Quixote.

[Hogarth.]

1822.

Six plates of these, prepared for Lord Carteret's edition of 1738, but discarded in favour of Vanderbank's designs, were published in *Hogarth's Works* of 1822 by Baldwin and Cradock, who had purchased them from Dodsley. Dodsley in turn had acquired them at the death of Carteret's publisher, Tonson. John Ireland (*Hogarth Illustrated*, iii., 301-319, 372, issued small copies of them, with two others, one of which, though unsigned by Hogarth, is No. 3 in Carteret, and also comes in Jarvis's edition of 1742. The other, a single figure, seems to have suggested a similar figure in Carteret's No. 4. There is a full account of these eight plates in Ashbee's *Iconography of Don Quixote* (1605-1905), 1895, pp. 19-20. See also J. B. Nichols, *Anecdotes*, 1833, 203-8, 329. There are three states of the six plates in the British Museum; and Standly, Cat. Nos. 934 and 935, had drawings of two of them (see *ante*, p. 63).

6 $\frac{5}{8}$ × 8 $\frac{7}{8}$ in.*Handel.*

"Engraved by C. Turner." "London. Published April 4, 1821 b (*sic*) for the Proprietor, by C. Turner, 50 Warren Str^t., Fitzroy Square." 1821.

"From an Original Painting by Hogarth." It is dedicated by the engraver "To The Noblemen, Directors & Patrons, of The Antient Music."

11 $\frac{7}{8}$ × 14 $\frac{7}{8}$ in.*The Lady's Last Stake; or, Picquet; or, Virtue in Danger.*

Hogarth. Engraved by Cheesman. Published May 8, 1825, by Hurst, Robinson and Co.

There is a proof before the writing in the British Museum. See also p. 114 n.

23 $\frac{1}{4}$ × 18 $\frac{3}{8}$ in.*"Garrick in the Green Room."*

"Painted by Hogarth." "Engraved in mezzotinto by Wm. Ward, Jan 1, 1829." 1829.

"From the original of the same size (23 in. by 19) by Hogarth in the possession of the publisher, J. W. Southgate" (J. B. Nichols, *Anecdotes*, 1833, p. 314). Contains portraits of Beard, Baddeley, Mrs. Garrick, Woodward, Macklin, "Gentleman" Smith, Mrs. Yates, Mrs. Abington, Mr. Hogarth, Mr. O'Brien, Garrick, and Peter Garrick.

23 × 19 in.

Portraits of a Society of Artists that existed about 1730.[Hogarth.] "Etched by Rich^d Sawyer."

"London, published May 1, 1829, by W. B. Tiffin, 3 Hay Market." 1829.

Engraved from an original sketch in oil in the possession of the publisher. Contains portraits of Rysbrack, Gibbons, Laroon, Kent, Dahl, Vanderbank, and others.

13 $\frac{3}{8}$ × 11 $\frac{1}{4}$ in.

“*Chelsea Pensioners.*”

[Hogarth.] “W^m. Ja^s. Smith sculp^t.” [1829 ?]

“from the Original Drawing by Hogarth.” This, “in India ink,”
was in the Standly Collection (Cat. No. 917).

“*View in St James’s Park showing Rosamond’s Pond.*”

“W. Hogarth pinx^t.” “F. Ross lith^t.” “London.
Published for the Proprietor, Dec^r 25th 1840, by W. & G.
Smith, 24 Lisle Street, Leicester Square.” 1840.

“From the original Picture by William Hogarth, in the Collection
of Henry Ralph Willett, Esq^o of Merly House in the County of
Dorset.”

17 $\frac{3}{4}$ × 11 $\frac{3}{4}$ in.

“*John Broughton, Prize Fighter.*”

“W. Hogarth.” “F. Ross.” “London. Published for
the Proprietor March 25th 1842, by W. and G. Smith,
24 Lisle Street, Leicester Square.” 1842.

“From the Original Picture (of the same size) by William Hogarth.
In the Collection of Henry Ralph Willett, Esq^o of Merly House,
in the County of Dorset.”

11 $\frac{3}{8}$ × 16 $\frac{1}{4}$ in.

“*Garrick and his Wife.*”

“W. Hogarth, Pinx^t.” “H. Bourne, Sculp^t.” 1855.

“From the Picture in the Royal Collection.” Appeared in the *Art
Journal* for February 1855. An excellent wood engraving by
Timothy Cole appeared in the *Century Magazine* for July 1897.

7 $\frac{1}{2}$ × 9 $\frac{3}{8}$ in.

PRINTS OF UNCERTAIN DATE

Abraham buys a Field of Ephron y^e Hittite for a Burying-place. Gen. 23. 10."

[Hogarth.]

$3\frac{3}{8} \times 5\frac{5}{8}$ in.

Abraham, Agar & Ishmael.

"W. Hogarth F^t."

Underneath is "Genesis, Ch. 21. Verse II," and the Text. A Frontispiece to a Tract. A copy faces p. 106 of *Genuine Works*, iii.

$3\frac{3}{8} \times 6$ in.

Lord Aylmer's Coat of Arms.

[Hogarth ?]

Ayala Arms, with Terms of the Four Seasons.

[Hogarth ?]

Beggar Girl.

[Hogarth.]

Bust of Belinda, etc.

Impression from plate.

"*The R^t: Honb^{le}: Gustavus Lord Visc^o Boyne Baron of Stackallen [sic] etc. etc.*"

"W. Hogarth pinx." "Ford fecit"

"Publish'd and Sold by Mich Ford, Painter and Print Seller on Cork Hill." "Price 5s. 5d"

This is a whole-length mezzotint. There is another with the inscription "W^m. Hogarth Pinxit" "Andrew Miller fecit" "Price 2s. 8½d." There is a small copy by A. M. Ireland in *Graphic Illustrations*, i. 133.

$13\frac{7}{8} \times 19\frac{1}{2}$ in.

"*Mrs. Butler, or Goldsmith's Hostess.*"

[Hogarth.]

There is a print before letters in the British Museum. This, the plate of which is said to have been destroyed, after 25 impressions

were struck off, was engraved by [for ?] Mr. White of Brownlow St. (J. B. Nichols, *Anecdotes*, 1833, p. 314).

5¼ × 6¼ in.

The Calves' Head Club.

[Hogarth ?]

Two plates. (1) *The True Effigies, &c.*, and (2) *The Four Healths*. Standly, Cat. 911, had the "original drawing in Indian Ink," with an inscription by J. Ireland to the effect that it had been given to him, May 9, 1789, by M. Vander Gucht (whose father engraved it) as an original drawing by Hogarth.

Chudleigh Arms.

From plate.

Country Dance.

"W. Hogarth inven. & sculp."

"Printed for I. Johnson, Musical Instrument Maker, at y^o Harp and Crown in Cheapside, London."

7¼ × 3 in.

Sir Robert Fagg and the Gipsy.

[Hogarth ?]

7½ × 6 in.

A Flower Girl.

[Hogarth.]

From a snuff-box lid.

De la Fontaine's Shopbill.

"W. Hogarth F."

A Goldsmith's shop. Underneath the design is "Peter De la Fontaine Goldsmith At the Golden Cup in Litchfield Street Soho. Makes, & Sells all Sorts of Gold & Silver Plate, Swords, Rings, Jewells &c., at y^e lowest prices." A copy faces p. 102 of *Genuine Works*, iii.

Four Elements.

[Hogarth ?]

Figures of Vulcan, Juno, Tellus, and Neptune.

A Ticket for a Burial ; or Funeral Ticket.

[Hogarth ?]

Garrick as the Wounded Soldier.

[Hogarth ?]

Of this Mr. Standly had the original pen-and-ink drawing from Loutherbouurg's collection, with facsimiles (Cat. No. 1015).

The Gin Drinkers.

[Hogarth.]

286 PRINTS OF UNCERTAIN DATE

The Great Seal of England.

[Hogarth ?]

Said to have been engraved during Hogarth's apprenticeship (S. Ireland's *Cat.* 1797, No. 9). There is a copy by S. Ireland. (See J. B. Nichols, *Anecdotes*, 1833, p. 295, and Standly's *Cat.*, No. 1019.)

Griffin and Flag.

Crest, from plate.

Harrison's Tobacco Paper.

[Hogarth ?]

John Harrison was a tobacconist and vocalist at Temple Bar. His "Humourous Coat of Arms" was adopted by the Lumber Troop (q.v.) for their Tickets.

Arms of John Holland, herald painter.

[Hogarth ?] A book-plate.

Mrs. Holt's Shop Bill.

[Hogarth ?]

There is a copy by A. M. Ireland in *Graphic Illustrations*, i. 17.

Impression from a Tankard belonging to the Clare Market Artists Club.

[Hogarth.]

Inside of an Opera House.

[Hogarth ?]

A prison scene.

Kendal Arms.

(See p. 14).

Six Plates for King's "Pantheon."

[Hogarth ?]

There are two states of these at the British Museum. The drawings for four of the plates are in the Royal Collection.

Lacroix's Shop Bill.

[Hogarth ?]

A tobacconist's Bill. The second state has a label at top.

Arms of Count Lippe-Schauenberg.

Lumber Troop Arms.

See *ante*, "Harrison's Tobacco Paper," and J. B. Nichols, *Anecdotes*, 1833, 298-9. The Lumber Troop was a social and political Club in Fleet Street, said to date from the Armada, and connected with the Train Bands. Johnson mentions it in *The Patriot*, 1774; and Hogarth and Harrison are said to have belonged to it in 1730.

Ticket for the London Infirmary.

[Hogarth.] "T. Ramsey Sculp^t. Lombard Street."

With the Duke of Richmond's Arms as President and motto from Matt. xxv. v. 40. Certificates of attendance at Lecture in Surgery and Anatomy. The same plate with the background altered to the London Hospital was also used as a Certificate of Attendance to the Practice of Surgery.

$9\frac{1}{4} \times 13\frac{1}{2}$ in.

Ticket for the London Infirmary.

"W. Hogarth inv." "C. Grignon sculp."

Motto from Matt. xxv. v. 40.

$9 \times 6\frac{1}{2}$ in.

Benefit Ticket for Laguerre.

"W. Hogarth Inv."

George Lambart's [sic] Book-plate.

[Hogarth ?]

There is a copy in *Graphic Illustrations*, i. 115.

Lee's Shop Bill.

[Hogarth ?]

A Tobacconist's Bill, copied at p. 12 of *Graphic Illustrations*, i. and based on *A Midnight Modern Conversation*.

$4 \times 3\frac{3}{8}$ in.

"Daniel Lock Esq^r."

Will^m Hogarth Pinx^t." "J. C. M^s Ardell Fecit." "Price 1^s 6"

The *second* state has no price.

$9\frac{7}{8} \times 11\frac{3}{4}$ in.

Arms of Paul de la Marie.

Marriage for Love.

[Hogarth.]

From a drawing belonging to Mr. Willett. (See J. B. Nichols, *Anecdotes*, 1833, p. 314.)

$8\frac{1}{2} \times 6\frac{1}{2}$ in.

Dr. Cromwell Mortimer.

[Hogarth.] "Rigou sculp."

With four lines from Pope. Dr. Mortimer was Secretary to the Royal Society, and died in 1752. The original drawing, in bistre, was in the Standly Collection (J. B. Nichols, *Anecdotes*, 1833, pp. 311, 402).

Orator Henley.

[Hogarth.]

The Oratory (i.e., Henley's).

[Hogarth ?]

Page Arms.

[Hogarth.]

Sir Gregory Page's Arms, from a silver tea-table, 25 impressions only.
(See Standly's Cat. N^o. 871, and J. B. Nichols, *Anecdotes*, 1833, p. 294.)

*The Prevailing Candidate ; or the Election carried by Bribery
and the Devil.*

[Hogarth ?]

A Procession of Painters to the Throne of Bacchus.

[Hogarth ?]

Radnor Arms.

[Hogarth ?]

Rape of the Smock. "W. H. Fecit."

[Hogarth ?]

Rutter Arms.

"*A Sea Officer* [Sir A. Schomberg.]"

"W^m. Hogarth pinxit" "C. Townley sc^t" "Publish'd
as the Act directs, by J. Flight, N^o. 400, Strand."

"The Original Painted by William Hogarth Esq., in possession of
Sir Alexander Schomberg Knight."

11 × 13 in.

Study of a Gentleman sitting in his Library. (See J. B. Nichols,
Anecdotes, 1833, p. 314).

[Hogarth ?]

7½ × 5⅝ in.

Tatton Arms.

Tavern Bill for John Shaw, Ram Inn, Cirencester.

"W. Hogarth f"

A copy faces p. 102 of *Genuine Works*, iii. There is an impression
of the original in the British Museum. (See *Notes and Queries*,
6th Series, iii. 25, 71, 136, and 156.)

4¾ × 5½ in.

"*Tragedy and Comedy.*"

Two plates without writing. There are also reduced copies,
3 × 5⅝ in.

8½ × 14 in.

“*A Turk's Head.*”

Shop Bill for John Barker, Goldsmith, Lombard Street. Copied in *Genuine Works*, iii. 102.

$3\frac{7}{8} \times 2\frac{1}{2}$ in.

[* * Copious as is the foregoing list, it is possible that there may have been inadvertent omissions. There have, however, been some omissions of set purpose. Such are the tickets (Fielding's [for the *Mock Doctor*], Walker's, etc.) suspected to be forgeries by Powell (J. B. Nichols, *Anecdotes*, 1833, p. 300); together with sundry doubtful or unimportant shop-bills, and certain coats-of-arms. It has also been thought unnecessary to include several designs, the grossness of which neither the ingenuity of the artist nor the coarse taste of his time can now reasonably be held to excuse.]

NOTE

ON THE SALE OF “MARRIAGE A-LA-MODE.”

IN previous editions of this book, the date given for the sale of *Marriage A-la-Mode* was June 6, 1750. In this I followed Nichols and John Ireland. I now find the year should be 1751, as stated at p. 85.

Ireland, in his *Hogarth Illustrated*, iii. 103, printed a letter from one “Chr. Perry,” dated “May 15, 1751,” bidding £120 for the pictures. This, now in the British Museum, is clearly the “written offer” referred to on p. 85; but Ireland, relying on the fact that the original purchaser, Mr. Lane, had given the date as 1750 (*Biographical Anecdotes*, 1785, p. 279), chose, without further examination, to regard Perry's communication as a belated offer made in error eleven months after date. A rather tardy consultation of the *General Advertiser* for 1751 shows however that the sale really belongs to that year, in the May of which it is advertised several times, conjointly with the forthcoming prints of *Paul before Felix* and *Moses brought to Pharaoh's Daughter*. Later, on Thursday, June 6, appeared the following: “THIS Morning Mr. HOGARTH'S Pictures of the MARRIAGE A-LA-MODE will be sold to the best Bidder; and the Subscription for his two new Prints, will be closed according to his Proposals, at his House Leicester-Fields.” This places the matter beyond a doubt.

It may be added that the statement at p. 86, as to the price at the 1797 sale, is confirmed by the *Gentleman's Magazine*, lxxvii. 248: “Friday, Feb. 10 [1797]. The six original pictures of Hogarth's *Marriage A-la-Mode*, once belonging to Col. Cawthorne, were sold by auction, for 1000 guineas, to Mr. Angerstein.”

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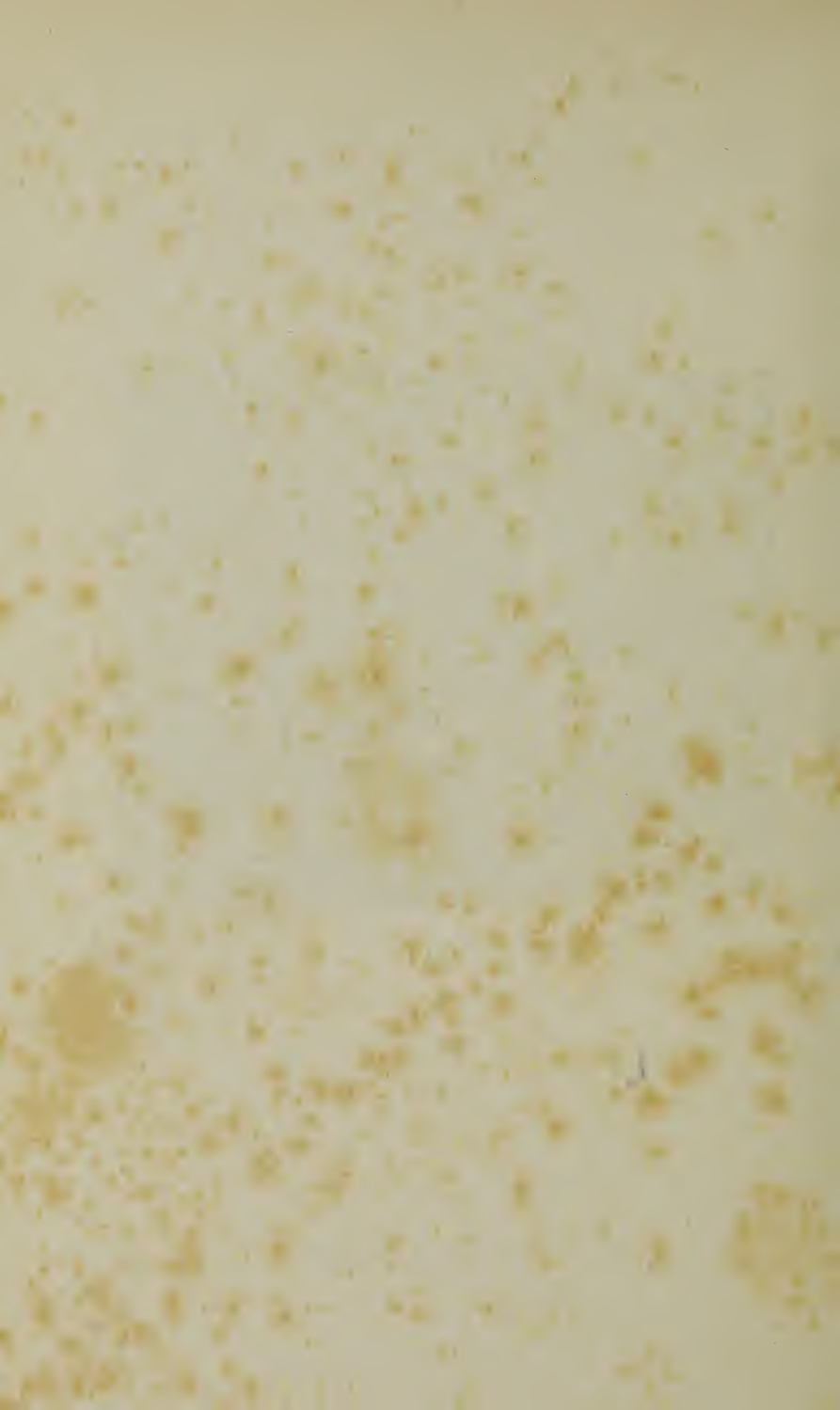
P. 196.—*The Wanstead Assembly*, which was bequeathed by Mr. Carpenter to the South London Art Gallery (Camberwell Road), proves to be *The Dance in the "Analysis of Beauty"* (p. 206), engraved for S. Ireland's *Graphic Illustrations*, 1799, in the series called *Happy Marriage* (p. 279). It therefore never belonged to Mr. Long Wellesley, and probably was never painted for Lord Castlemaine.

P. 198.—"*A Conversation at Wanstead House.*" For "Belonged in 1817 to Mr. Gwennap," read "Belonged in 1814-22 to Mr. Long Wellesley."

P. 222.—Add "*Field-Marshal Wade.*" In the National Gallery of Ireland. Purchased 1904. Wade (d. 1748) was a member of the Bambridge Committee (p. 196).

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