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In Five Volumes

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Chap. XX. Painters in the Reign of King George II.

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C H A P. XX.

Painters in the Reign of King GEORGE II.

WILLIAM HOGARTH*.

HAVING dispatched the herd of our painters in oil, I reserved to a class by himself that great and original genius, Hogarth; considering him rather as a writer of comedy with a pencil, than as a painter. If catching the manners and follies of an age *living as they rise*, if general satire on vices, and ridicules, familiarized by strokes of nature and heightened by wit, and the whole animated by proper and just expressions of the passions, be comedy, Hogarth composed comedies as much as Moliere: in his *Marriage à-la-mode* there is even an intrigue carried on throughout the piece. He is more true to character than Congreve; each personage is distinct from the rest, acts in his sphere, and cannot be confounded with any other of the dramatis personæ. The alderman's footboy, in the last print of the set I have mentioned, is an ignorant rustic; and if wit is struck out from the characters in which it is not expected, it is from their acting conformably to their situation and from the mode of their passions, not from their having the wit of fine gentlemen. Thus there is wit in the figure of the alderman, who, when his daughter is expiring in the agonies of poison, wears a face of solicitude—but it is to save her gold ring, which he is drawing gently from her finger. The thought is parallel to Moliere's, where the miser puts out one of the candles as he is talking. Moliere, inimitable as he has proved, brought a rude theatre to perfection. Hogarth had no model to follow and improve upon. He created his art; and used colours instead of language. His place is between the

* Since the first edition of this work, a much ampler account of Hogarth and his works has been given by Mr. Nichols, which is not only more accurate, but much more satisfactory than mine; omitting nothing that a collector would wish to know, either with regard to the history of the painter himself, or to the circumstances, different editions and variations of his prints. I have completed my list of Hogarth's works from that source of information.

Italians, whom we may consider as epic poets and tragedians, and the Flemish painters, who are as writers of farce and editors of burlesque nature*. They are the Tom Browns of the mob. Hogarth resembles Butler; but his subjects are more universal, and amidst all his pleasantries he observes the true end of comedy, reformation; there is always a moral to his pictures. Sometimes he rose to tragedy, not in the catastrophe of kings and heroes, but in marking how vice conducts insensibly and incidentally to misery and shame. He warns against encouraging cruelty and idleness in young minds, and discerns how the different vices of the great and the vulgar lead by various paths to the same unhappiness. The fine lady in *Marriage à-la-mode*, and Tom Nero in *The four stages of cruelty*, terminate their story in blood—the occasions the murder of her husband, he assassinates his mistress. How delicate and superior too is his satire, when he intimates in the College of physicians and surgeons that preside at a dissection, how the legal habitude of viewing shocking scenes hardens the human mind, and renders it unfeeling. The president maintains the dignity of insensibility over an executed corpse, and considers it but as the object of a lecture. In the print of *The sleeping judges*, this habitual indifference only excites our laughter.

It is to Hogarth's honour, that, in so many scenes of satire or ridicule, it is obvious that ill-nature did not guide his pencil. His end is always reformation, and his reproofs general. Except in the print of the *Times*, and the two portraits of Mr. Wilkes and Mr. Churchill that followed, no man, amidst such a profusion of characteristic faces, ever pretended to discover or charge

* When they attempt humour, it is by making a drunkard vomit; they take evacuations for jokes, and, when they make us sick, think they make us laugh. A boor hugging a frightful frow is a frequent incident even in the works of Teniers. If there were painters in the Alps, I suppose they would exhibit Mars and Venus with a conjunction of swelled throats. I cannot deny myself the pleasure of observing that we actually possess a painter, who, finishing as exquisitely as the Flemish, is a true master of comic nature. Need I say his name is Zoffanii? I have been blamed for censuring the indelicacies of Flemish and Dutch painters, by com-

paring them with the *purity* of Hogarth, against whom are produced many instances of indelicacy, and some repetitions of the same indelicacy. I will not defend myself by pleading that these instances are thinly scattered through a great number of works, and that there is at least humour in most of the incidents quoted, and that they insinuate some reflection, which is never the case of the foreigners—but can I choose but smile when one of the nastiest examples specified is from the burlesque of Paul before Felix, professedly in ridicule of the gross images of the Dutch?

him

him with the caricatura of a * real person ; except of such notorious characters as Chartres and mother Needham, and a very few more, who are acting officially and suitably to their professions. As he must have observed so carefully the operation of the passions on the countenance, it is even wonderful that he never, though without intention, delivered the very features of any identical person. It is at the same time a proof of his intimate intuition into nature : but had he been too severe, the humanity of endeavouring to root out cruelty to animals would atone for many satires. It is another proof that he drew all his stores from nature and the force of his own genius, and was indebted neither to models nor books for his style, thoughts or hints, that he never succeeded when he designed for the works of other men. I do not speak of his early performances at the time that he was engaged by bookfellers, and rose not above those they generally employ ; but in his maturer age, when he had invented his art, and gave a few designs for some great authors, as Cervantes, Gulliver, and even Hudibras, his compositions were tame, spiritless, void of humour, and never reach the merits of the books they were designed to illustrate. He could not bend his talents to think after any body else. He could think like a great genius rather than after one. I have a sketch in oil that he gave me, which he intended to engrave. It was done at the time † that the house of commons appointed a committee to enquire into the cruelties exercised on prisoners in the Fleet to extort money from them. The scene is the committee ; on the table are the instruments of torture. A prisoner in rags half starved appears before them ; the poor man has a good countenance that adds to the interest. On the other hand is the inhuman gaoler. It is the very figure that Salvator 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

* If he indulged his spirit of ridicule in personalities, it † never proceeded beyond sketches and drawings ; his prints touched the folly, but spared the person. Early he drew a noted miser, one of the sheriffs, trying a mastiff that had robbed his kitchen ; but the magistrate's son went to his house and cut the picture to pieces. † In 1729. Vide Brit. Topogr. vol. i. 636.

‡ I have been reproved for this assertion, and instances have been pointed out that contradict me. I am far from persevering in an error, and do allow that my position was too positive. Still some of the instances adduced were by no means caricaturas. Sir John Gonson and Dr. Misauin in *The harlot's progress* were rather examples identified than satires. Others, as Mr. Pinc's, were mere portraits, introduced by their own desire ; or with their consent.

catching.

catching uncertainly at his button-holes. If this was a portrait*, it is the most speaking that ever was drawn; if it was not, it is still finer.

It is seldom that his figures do not express the character he intended to give them. When they wanted an illustration that colours could not bestow, collateral circumstances, full of wit, supply notes. The nobleman in *Marriage à-la-mode* has a great air—the coronet on his crutches, and his pedigree issuing out of the bowels of William the conqueror, add his character. In the breakfast, the old steward reflects for the spectator. Sometimes a short label is an epigram, and is never introduced without improving the subject. Unfortunately, some circumstances that were temporary will be lost to posterity, the fate of all comic authors; and if ever an author wanted a commentary that none of his beauties might be lost, it is Hogarth—not from being obscure, (for he never was that but in two or three of his first prints, where transient national follies, as lotteries, free-masonry, and the South-sea were his topics) but for the use of foreigners, and from a multiplicity of little incidents, not essential to, but always heightening, the principal action. Such is the spider's web extended over the poor's box in a parish-church; the blunders in architecture in the nobleman's seat seen through the window, in the first print of *Marriage à-la-mode*; and a thousand in the *Strollers* dressing in a barn, which for wit and imagination, without any other end, I think the best of all his works: as for useful and deep satire, that on the methodists is the most sublime. The scenes of Bedlam and the gaming-house are inimitable representations of our serious follies or unavoidable woes; and the concern shown by the lord-mayor when the companion of his childhood is brought before him as a criminal, is a touching picture, and big with humane admonition and reflection.

Another instance of this author's genius is his not condescending to explain his moral lessons by the trite poverty of allegory. If he had an emblematic thought, he expressed it with wit, rather than by a symbol. Such is that of the whore setting fire to the world in *The rake's progress*. Once indeed he descended to use an allegoric personage, and was not happy in it: in one of his election prints Britannia's chariot breaks down, while the coachman and footman are playing at cards on the box. Sometimes too, to please his vulgar customers, he stooped to low images and national satire, as in the two prints of France and England, and that of *The gates of Calais*. The last indeed has

* It was the portrait of Dambridge, the warden of the Fleet-prison. Nichols.

great

great merit, though the caricatura is carried to excess. In all these the painter's purpose was to make his countrymen observe the ease and affluence of a free government, opposed to the wants and woes of slaves. In Beer-street the English butcher tossing a Frenchman in the air with one hand, is absolute hyperbole; and, what is worse, was an afterthought, not being in the first edition. The Gin-alley is much superior, horridly fine, but disgusting.

His Bartholomew-fair is full of humour; The march to Finchley, of nature: The enraged musician tends to farce. The four parts of the day, except the last, are inferior to few of his works. The sleeping congregation, The lecture on the vacuum, The laughing audience, The consultation of physicians, as a coat of arms, and The cockpit, are perfect in their several kinds. The prints of Industry and Idleness have more merit in the intention than execution.

Towards his latter end he now and then repeated himself, but seldomer than most great authors who executed so much.

It may appear singular, that of an author whom I call comic, and who is so celebrated for his humour, I should speak in general in so serious a style; but it would be suppressing the merits of his heart to consider him only as a promoter of laughter. I think I have shown that his views were more generous and extensive. Mirth coloured his pictures, but benevolence designed them. He smiled like Socrates, that men might not be offended at his lectures, and might learn to laugh at their own follies. When his topics were harmless, all his touches were marked with pleasantry and fun. He never laughed, like Rabelais, at nonsense that he imposed for wit; but, like Swift, combined incidents that divert one from their unexpected encounter, and illustrate the tale he means to tell. Such are the hens roosting on the upright waves in the scene of the Strollers, and the devils drinking porter on the altar. The manners or *costume* are more than observed in every one of his works. The very furniture of his rooms describes the characters of the persons to whom they belong; a lesson that might be of use to comic authors. 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 and wife in Marriage à-la-mode, the alderman's parlour, the poet's bed-chamber, and many others, are the history of the manners of the age.

But perhaps too much has been said of this great genius as an author: it is

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time to speak of him as a painter, and to mention the circumstances of his life, in both which I shall be more brief. His works are his history; as a painter he had but slender merit.

He was born in the parish of St. Bartholomew, London, the son of a low tradesman, who bound him to a * mean engraver of arms on plate; but before his time was expired he felt the impulse of genius, and felt it directed him to painting, though little apprised at that time of the mode Nature had intended he should pursue. His apprenticeship was no sooner expired, than he entered into the academy in St. Martin's-lane, and studied drawing from the life, in which he never attained to great excellence. It was character, the passions, the soul, that his genius was given him to copy. In colouring he proved no greater a master: his force lay in expression, not in tints and chiaro-scuro. At first he worked for booksellers, and designed and engraved plates for several books; and, which is extraordinary, no symptom of genius dawned in those plates. His *Hudibras* was the first of his works that marked him as a man above the common; yet what made him then noticed, now surprises us to find so little humour in an undertaking so congenial to his talents. On the success however of those plates he commenced painter, a painter of portraits; the most ill-suited employment imaginable to a man whose turn certainly was not flattery, nor his talent adapted to look on vanity without a sneer. Yet his facility in catching a likeness, and the method he chose of painting families and conversations in small, then a novelty, drew him prodigious business for some time. It did not last, either from his applying to the real bent of his disposition, or from his customers apprehending that a satirist was too formidable a confessor for the devotees of self-love. He had already dropped a few of his smaller prints on some reigning follies; but as the dates are wanting on most of them, I cannot ascertain which; though those on the *South-sea* and *Rabbit-woman* prove that he had early discovered his talent for ridicule, though he did not then think of building his reputation or fortune on its powers.

His *Midnight modern conversation* was the first work that showed his command of character: but it was *The harlot's progress*, published in 1729 or 1730, that established his fame. The pictures were scarce finished, and no

* This is wrong; it was to Mr. Gamble, an eminent silversmith. Nichols's Biogr. Remarks.

fooner exhibited to the public, and the subscription opened, than above twelve hundred names were entered on his book. The familiarity of the subject, and the propriety of the execution, made it tasted by all ranks of people. Every engraver set himself to copy it, and thousands of imitations were dispersed all over the kingdom. It was made into a pantomime, and performed on the stage. The rake's progress, perhaps superior, had not so much success, from want of novelty; nor indeed is the print of *The arrest* equal in merit to the others.

The curtain was now drawn aside, and his genius stood displayed in its full lustre. From time to time he continued to give those works that should be immortal, if the nature of his art will allow it. Even the receipts for his subscriptions had wit in them. Many of his plates he engraved himself, and often expunged faces etched by his assistants when they had not done justice to his ideas.

Not content with shining in a path untrodden before, he was ambitious of distinguishing himself as a painter of history. But not only his colouring and drawing rendered him unequal to the task; the genius that had entered so feelingly into the calamities and crimes of familiar life, deserted him in a walk that called for dignity and grace. The burlesque turn of his mind mixed itself with the most serious subjects. In his *Danaë*, the old nurse tries a coin of the golden shower with her teeth, to see if it is true gold: in *The pool of Bethesda*, a servant of a rich ulcerated lady beats back a poor man that sought the same celestial remedy. Both circumstances are justly thought, but rather too ludicrous. It is a much more capital fault that *Danaë* herself is a mere nymph of Drury. He seems to have conceived no higher idea of beauty.

So little had he eyes to his own deficiencies, that he believed he had discovered the principle of grace. With the enthusiasm of a discoverer he cried, *Eureka!* This was his famous line of beauty, the ground-work of his *Analysis*, a book that has many sensible hints and observations, but that did not carry the conviction nor meet the universal acquiescence he expected. As he treated his contemporaries with scorn, they triumphed over this publication, and imitated him to expose him. Many wretched burlesque prints came out to ridicule his system. There was a better answer to it in one of the two prints that he gave to illustrate his hypothesis. In *The ball*, had he confined himself to such outlines as compose awkwardness and deformity, he would

have proved half his assertion—but he has added two samples of grace in a young lord and lady, that are strikingly stiff and affected. They are a * Bath beau and a county-beauty.

But this was the failing of a visionary. He fell afterwards into a grosser mistake. From a contempt of the ignorant virtuosi of the age, and from indignation at the impudent tricks of picture-dealers, whom he saw continually recommending and vending vile copies to bubble-collectors, and from having never studied, indeed having seen, few good pictures of the great Italian masters, he persuaded himself that the praises bestowed on those glorious works were nothing but the effects of prejudice. He talked this language till he believed it; and having heard it often asserted, as is true, that time gives a mellowness to colours and improves them, he not only denied the proposition, but maintained that pictures only grew black and worse by age, not distinguishing between the degrees in which the proposition might be true or false. He went farther: he determined to rival the ancients—and unfortunately chose one of the finest pictures in England as the object of his competition. This was the celebrated Sigismonda of sir Luke Schaub, now in the possession of the duke of Newcastle, said to be painted by Correggio, probably by Furino, but no matter by whom. It is impossible to see the picture, or read Dryden's inimitable tale, and not feel that the same soul animated both. After many essays Hogarth at last produced *his* Sigismonda—but no more like Sigismonda than I to Hercules. Not to mention the wretchedness of the colouring, 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. To add to the disgust raised by such vulgar expression, her fingers were bloodied † by her lover's heart, that lay before her like that of a sheep for her dinner. None of the sober grief, no dignity of suppressed anguish, no involuntary tear, no settled meditation on the fate she meant to meet, no amorous warmth turned holy by despair; in short, all was wanting that should have been there, all was there that such a story would have banished from a

* In the original plate that figure represented the present king, then prince; but he was desired to alter it. The present figure was taken from the last duke of Kingston; yet, though like, is stiff and far from graceful.

† In the biographic Anecdotes of Hogarth it is said, that my memory must have failed me,

for that on repeated inspection it is evident that the fingers *are* unstained with blood. Were they always so? I saw it when first painted, and bloody they were. In page 46 it is confessed, that upon the criticism of one connoisseur or another the picture was so altered, that an old friend of Mr. Hogarth scarce knew it again.

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mind capable of conceiving such complicated woe; woe so sternly felt and yet so tenderly. Hogarth's performance was more ridiculous than any thing he had ever ridiculed. He set the price of 400*l.* on it, and had it returned on his hands by the person for whom it was painted. He took subscriptions for a plate of it, but had the sense at last to suppress it. I make no more apology for this account than for the encomiums I have bestowed on him. Both are dictated by truth, and are the history of a great man's excellencies and errors. Milton, it is said, preferred his *Paradise Regained* to his immortal poem.

The last memorable event of our artist's life was his quarrel with Mr. Wilkes; in which, if Mr. Hogarth did not commence direct hostilities on the latter, he at least obliquely gave the first offence by an attack on the friends and party of that gentleman. This conduct was the more surprising, as he had all his life avoided dipping his pencil in political contests, and had early refused a very lucrative offer that was made to engage him in a set of prints against the head of a court-party. Without entering into the merits of the cause, I shall only state the fact. In September 1762, Mr. Hogarth published his print of the Times. It was answered by Mr. Wilkes in a severe North-Briton. On this the painter exhibited the caricature of the writer. Mr. Churchill, the poet, then engaged in the war, and wrote his epistle to Hogarth, not the brightest of his works, and in which the severest strokes fell on a defect that the painter had neither caused nor could amend—his age; and which however was neither remarkable nor decrepit; much less had it impaired his talents, as appeared by his having composed but six months before one of his most capital works, the satire on the Methodists. In revenge for this epistle, Hogarth caricatured Churchill under the form of a canonical bear, with a club and a pot of porter—*Et vitulâ tu dignus & hic*—Never did two angry men of their abilities throw mud with less dexterity.

Mr. Hogarth, in the year 1730, married the only daughter of sir James Thornhill, by whom he had no children. He died of a dropsy in his breast at his house in Leicester-fields, October 26, 1764.

He sold about twenty-four of his principal pictures by auction in 1745. Mr. Vincent Bourne addressed a copy of Latin hendecasyllables to him on his chief pictures; and Roquetti, the enameller, published a French explanation, though

though a superficial one, of many of his prints, which, it was said, he had drawn up for the use of marshal Belleisle, then a prisoner in England.

As I am possessed of the most complete collection of his prints that I believe exists, I shall for the use of collectors give a catalogue of them. Most of them were assembled by Mr. Arthur Pond, and some of them probably are now nowhere else to be found. I have added every other print that I could discover to have been designed or engraved by him. He had kept no suite himself, and had forgotten several in which he had been concerned. He gave me what few sketches had not been forced from him by his friends, particularly the Committee above mentioned, and the first thoughts for Industry and Idleness.

CATALOGUE of Mr. HOGARTH'S PRINTS.

CLASS I. MISCELLANEOUS.

1. W. HOGARTH, engraver, with two figures and two Cupids, April 28, 1720.
2. His own cypher, with his name under it at length; a plate he used for his books.
3. His own head in a cap, oval frame, a pug dog, and a pallet with the line of beauty, &c. inscribed Gulielmus Hogarth. *Se ipse pinxit et sculpsit*, 1749. A square print.
4. His own portrait, sitting and painting the muse of Comedy. Head profile, in a cap. The Analysis of beauty on the floor. W. Hogarth, serjeant-painter to his majesty. The face engraved by W. Hogarth, 1758.
5. The same; the face retouched, but not so like as in the preceding. Comedy also has the face and mask marked with black, and inscribed, Comedy, 1764. No other inscription but his name, William Hogarth.
- * 5. His own head with a hat on; mezzotinto. Weltdon and Hogarth pinx. Charles Townley fecit. 1781.
6. People in a shop, under the king's arms: Mary and Ann Hogaath. A shop-bill.
7. Small oval print for The rape of the lock; for the top of a snuff-box.
8. An

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8. An emblematic print representing Agriculture and Arts. Seems to be a ticket for some society.
9. A coat of arms, with two slaves and trophies. Plate for books.
10. A foreign coat of arms, supporters a savage and angel. Ditto.
11. A grifon with a flag. A crest.
12. Another coat of arms, and two boys as terms.
13. A Turk's head. A shop-bill.
14. An angel holding a palm in the left hand. A shop-bill.
15. A small angel, almost the same as the preceding.
16. Lord Aylmer's coat of arms.
17. Two ditto of the duchefs of Kendal.
18. A shop-bill, representing trade and arms of Florence.
19. A ticket for the benefit of Milward, the tragedian.
20. A ticket for a burial.
21. A large oval coat of arms, with terms of the four seasons.
22. Capt. Coram and the children of the Foundling hospital. A ticket.
23. Five Muscovites. Small plate for a book of travels.
24. Music introduced to Apollo by Minerva, 1727. Frontispiece to some book, music, or ticket for a concert.
25. Minerva sitting and holding the arms of Holland, four Cupids round her. Done for the books of John Holland, herald-painter.
26. Christ and his disciples; persons at a distance carried to an hospital. In as much as ye have done it unto one of the least of these my brethren, ye have done it unto me. St. Matt. xxv. ver. 40. W. Hogarth inv. C. Grignion, sculp. Ticket for a charity.
27. Another, almost the same as the preceding, but with a view of the London hospital.
28. Another, with the arms of the duke of Richmond.

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29. Seven small prints for Apuleius's Golden Ass. W. Hogarth inv. & sculp. On some, W. Hogarth fec.

36. Gulliver presented to the queen of Babilary. W. Hogarth inv. Ger. Vandergucht sculp. It is the frontispiece to the Travels of capt. John Gulliver.

37. Five small prints for the translation of Cassandra. W. Hogarth inv. & sculp.

42. Six larger for Don Quixote. W. Hogarth inv. & sculp.

48. Two small for Milton. W. Hogarth inv. & sc.

50. Frontispiece to Terræ-filius. W. Hogarth fec.

51. Frontispiece to Tom Thumb. W. Hogarth inv. Ger. Vandergucht sc. There is some humour in this print.

52. Frontispiece to The humours of Oxford. W. Hogarth inv. Ger. Vandergucht sc.

53. Judith and Holofernes. Per vulnera fervor, morte tuâ vivens; W. Hogarth inv. Ger. Vandergucht sc. A frontispiece.

54. Perseus, and Medusa dead, and Pegasus. Frontispiece to the books of the entertainment of Perseus and Andromeda. W. H. fec.

55. A monk leading an ass with a Scotch man and woman on it. Head-piece to the Jacobite's Journal. Though this was done in 1748, I place it here among his indifferent prints.

56. Twelve prints to Aubrey de la Motray's Travels. His name to each. The 13th has Parker scul.

68. Fifteen head-pieces for Beaver's military punishments of the ancients; but scarce any copies have these plates.

69. Impression from a bit of plate.

70. Frontispiece to the Scots opera.

71. House at Chifwick; etched by himself.

72. Bust of Hesiod; prefixed to Cook's translation.

73. Another

73. Another frontispiece to Perseus and Andromeda, different from 54.
75. Two plates to Moliere.

CLASS 2. PORTRAITS.

1. The right hon. Frances lady Byron. Whole length, mezzotinto. W. Hogarth pinx. J. Faber fec. 1736.
2. The right hon. Gustavus lord viscount Boyne, &c. &c. Whole length, mezzotinto. W. Hogarth pinx. Andrew Miller fecit. A very bad print, done in Ireland.
3. Martin Folkes: half length: engraved. Mine is a proof, and has no inscription.
4. Sarah Malcolm, executed in 1732 for murdering her mistress and two other women; drawn in Newgate. W. Hogarth (ad vivum) pinxit & sculpsit. This woman put on red to sit to him for her picture two days before her execution. I have the original.
5. Simon lord Lovat, drawn from the life and etched in aquafortis by William Hogarth, 1746.
6. Mr. Pine, in the manner of Rembrandt. Mezzotinto, by M^cArdell.
7. Another leaning on a cane, an unfinished mezzotinto.
8. Captain Thomas Coram, who obtained the charter for the Foundling-hospital. Mezzotinto, by M^cArdell.
9. Jacobus Gibbs, architectus. W. Hogarth delin. J. M^cArdell fec. partly mezzotinto, partly graved.
10. Daniel Lock, esq. mezzotinto. Wm. Hogarth pinx. J. M^cArdell fecit.
11. Benjamin Hoadley, bishop of Winchester. W. Hogarth pinx. B. Baron sculp.
12. A small oval of ditto.
13. Thomas Herring, archbishop of Canterbury. W. Hogarth pinx. B. Baron sculp.

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14. Mr.

14. Mr. Garrick*, in the character of Richard III. Painted by William Hogarth; engraved by Wm. Hogarth and C. Grignion.

15. T. Morell, S. T. P. S. S. A. W. Hogarth delin. James Bafire sculp.

16. Mr. Huggins, with a bust of Ariosto. Small round.

17. Henry Fielding, ætatis 48. W. Hogarth del. James Bafire sculp.

18. John Wilkes, esq. Drawn from the life and etched in aquafortis by Wm. Hogarth.

19. The Bruiser, C. Churchill in the character of a Russian Hercules, &c. a Dutch dog pissing on the Epistle to Hogarth: a pallet: the North-Britons, and a begging-box to collect subscriptions for them. Designed and engraved by Wm. Hogarth.

20. The same; but over the pallet lies a political print, in which the painter is correcting Churchill and Wilkes in the characters of a bear and a monkey. Other satirical emblems behind.

CLASS 3. COMIC AND SERIOUS PRINTS.

1. A burlesque on Kent's altar-piece at St. Clement's, with notes. It represents angels very ill drawn, playing on various instruments.

2. A midnight modern conversation.

3. Twelve prints for Hudibras, the large set.

4. The small set, containing seventeen prints with Butler's head.

5. A woman swearing a child to a grave citizen, with twelve English verses. W. Hogarth pinx. J. Sympson jun. sculp. A very bad print.

6. Mary Tofts, the rabbit-woman of Godalmin, in labour. No name to it.

* Mr. Garrick had several of Hogarth's paintings; and the latter designed for him, as president of the Shakespeare club, a mahogany chair richly carved, on the back of which hangs a medal of the poet carved by Hogarth out of a piece of the mulberry-tree planted at Stratford by Shakespeare.

7. The

7. The Lilliputians giving a clyster to Gulliver. A supposed Lilliputian painter's name to it*. Hogarth sculp.

8. An emblematic print on the South-sea. Persons riding on wooden horses. The devil cutting Fortune into collops. A man broken on the wheel, &c. W. Hogarth inv. & sc. There are four different impressions of this.

9. A masquerade. There is much wit in this print. Invented for the use of ladies and gentlemen by the ingenious Mr. H——r. (Heidegger.) Three different.

10. Another, smaller, on masquerades and operas. Burlington-gate, as in the following. W. Hogarth inv. & sculp.

11. The gate of Burlington-house. Pope white-washing it, and bespattering the duke of Chandos's coach. A satire on Pope's Epistle on taste. No name.

12. The Lottery. Emblematic, and not good. W. Hogarth inv. & sculp.

13. Taste in high life. A beau and a fashionable old lady. Painted by Mr. Hogarth. This was probably not published by himself.

14. Booth, Wilks and Cibber contriving a pantomime. A satire on farces. No name.

15. Charmers of the age. A satire on stage-dancers. A sketch. No name. The two last very scarce.

16. Henry VIII. and Anne Boleyn. Hogarth design. & sculp. Very indifferent.

17. The mystery of masonry brought to light by the Gormogons. Stolen from Coypel's Don Quixote. W. Hogarth inv. & sculp.

18. Sancho starved at dinner by his physician. W. Hogarth inv. & sculp.

19. A very rare hieroglyphic print in Mr. Walpole's collection, representing Royalty, Episcopacy, and Law, composed of emblematic attributes, and no human features or limbs; with attendants of similar ingredients. Beneath is this inscription: Some of the principal inhabitants of the moon, as they

* Which contains the letters that form the name of Jonathan Swift.

were perfectly discovered by a telescope, brought to the greatest perfection since the last eclipse; exactly engraved from the objects, whereby the curious may guess at their religion, manners, &c. Price sixpence.

20. Boys peeping at Nature. The subscription-ticket to *The harlot's progress*.

21. *The harlot's progress*, in six plates.

22. *The rake's progress*, in eight plates*.

23. The fourth plate of the same, with variations.

24. Two prints: *Before and After*.

25. *The sleeping congregation* †.

26. *Bartholomew-fair*.

27. A festoon with a mask, a roll of paper, a pallet, and a laurel. Subscription-ticket for Garrick in *Richard the third*.

28. *The poor poet*.

29. *The lecture*. *Datur vacuum*.

30. *The laughing audience*.

31. *Consultation of physicians*. *Arms of the undertakers*.

* *The rake's progress* was pirated by Boitard on one very large sheet of paper, containing the several scenes represented by Mr. Hogarth. It came out about a fortnight before the genuine set, but was soon forgotten. However, this gave occasion to Hogarth to apply for an act of parliament to secure the property of prints. He applied to Mr. Huggins, who took for his model the statute of queen Anne in favour of literary property. The act passed; but some years after appeared to be too loosely drawn; for on a cause founded on it, which came before lord Hardwick in chancery, he determined that no assignee, claiming under an

assignment from the original inventor, could take any benefit by it. Hogarth, immediately after the passing the act, published a small print with emblematic devices, and an inscription expressing his gratitude to the three branches of the legislature. This plate he afterwards made to serve for a receipt for subscriptions to the election prints. Vide N^o 58 of this class †.

† Sir Edward Walpole had the original picture. The clerk's head is admirably well painted and with great force; but he is dozing, and not leering at the young woman near him, as in the print.

‡ Chancellor Hoadley wrote verses to be placed under each plate of *The rake's progress*: they are printed in the 5th volume of Dodley's collection of poems, p. 269.

32. *Rehearsal*

32. Rehearsal of an oratorio. Singing men and boys.
 33. The four parts of the day.
 34. Strolling actresses dressing in a barn.
 35. The search-night. W. Hogarth inv. A very bad print, and I believe an imposition.
 36. The enraged musician.
 37. Characters and caricaturas, to show that Leonardo da Vinci exaggerated the latter. The subscription-ticket to Marriage à-la-mode.
 38. Marriage à-la-mode, in six prints.
 39. The pool of Bethesda, from the picture he painted for St. Bartholomew's hospital, in which parish he was born. Engraved by Ravenet.
 40. Ditto; large, by Ravenet and Picot.
 41. The good Samaritan; ditto, by Ravenet and Delatre.
 42. Orator Henley christening a child. Mezzotinto.
 43. A stage-coach. An election-procession in the yard.
 44. Industry and Idleness, in twelve plates.
 45. An auction of pictures, duplicates of the same pictures. This was a ticket to admit persons to bid for his works at his auction.
 46. The gates of Calais. His own head sketching the view. He was arrested as he was making the drawing, but set at liberty when his purpose was known.
 47. A stand of various arms, bagpipes, &c. The subscription-ticket for The march to Finchley.
 48. The march to Finchley; dedicated to the king of Prussia, in resentment for the late king's sending for the picture to St. James's and returning it without any other notice.
 49. Beer-street; two of them with variations; and Gin-lane.
50. The

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50. The stages of cruelty, in four prints.
51. Paul before Felix, designed and scratched in the true Dutch taste by W. Hogarth. This is a satire on Dutch pictures.
52. Paul before Felix, from the original painting in Lincoln's-inn hall, painted by W. Hogarth. There is much less dignity in this than wit in the preceding.
53. The same, as first designed; but the wife of Felix was afterwards omitted, because St. Paul's hand was very improperly placed before her.
54. Columbus breaking the egg. The subscription-ticket to his Analysis.
55. The two prints to the Analysis. Two other editions with variations.
56. France and England, two plates.
57. Two plates to Tristram Shandy.
58. Crowns, mitres, maces, &c. The subscription-ticket to The election.
59. Four prints of an election.
60. The sleeping judges.
61. Ditto; but with heads after L. da Vinci.
62. The cockpit.
63. Frontispiece to The farmer's return from London.
64. The wigs and head-dresses at the coronation of George III.
65. Credulity, Superstition, and Fanaticism. Satire on the methodists.
66. Frontispiece to Kirby's Perspective. Satire on false perspective.
67. Frontispiece to Brook Taylor's Perspective. With an attempt at a new order.
68. Two small heads of men in profile in one plate, etched by Mr. Ireland, from a sketch in his own collection.
69. Frontispiece and tailpiece to the catalogue of pictures exhibited in 1761.

70. Time

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70. Time blackening a picture. Subscription-ticket for his Sigismunda. This and the preceding tailpiece are satires on connoisseurs.

71. Frontispiece to a pamphlet against the Hutchinsonians, never published. It represents a witch sitting on the moon, and watering on a mountain, whence issue mice which are devouring Sir Isaac Newton's Optics: one mouse lies dead on Hutchinson's works, probably to imply being choked. The conundrum signifies, Front-is-pifs.

72. Print of the weighing-house to Club's Physiognomy; a humorous pamphlet in quarto, published in 1763, and dedicated to Hogarth.

73. The times.

74. Tailpiece to his works. Another satire on dealers in dark pictures*.

75. Rich's glory.

76. Beggar's opera: doubtful.

77. Scene in an opera.

78. Orator Henley's chapel: doubtful.

79. Æneas in a storm: ditto.

80. Wolfe's monument: very doubtful.

81. Heads from the Cartoons: ditto.

82. The frolick; a small copy of The search-night, N 35.

83. Moses brought to Pharaoh's daughter; by Hogarth and Luke Sullivan.

84. Boys drawing from Nature. Subscription-ticket to the above and Paul before Felix; a variation of N^o 20.

* On this print, which he calls Finis, and represents the destruction of all things, the following epigram, ascribed to Charles Churchill the poet, was printed in the General Advertiser in 1778, from the Muse's Mirror:—

On Hogarth's print of Bathos, or The art of sinking in painting.

All must old Hogarth's gratitude declare,
Since he has nam'd old Chaos for his heir;
And while his works hang round that anarchy's throne,
The connoisseurs will take them for his own.

PRINTS FROM HOGARTH

Published since Mr. NICHOLS's List was printed.

The staymaker : and

Debates on palmistry. Etched by Haynes from designs in the possession of Mr. S. Ireland.

Henry Fox, lord Holland : and

James Caulfield, earl of Charlemont. By ditto from ditto.

The shrimp-girl, a head, by Bartolozzi.

Two plates of Taylor, the boxer, wrestling with Death ; by Livesay.

Mr. Benjamin Read ; and

Mr. Gabriel Hunt : members of a club with Hogarth ; by ditto.

Nine prints to Hogarth's Tour, from drawings by Hogarth and Scott ; by ditto.

These last fourteen prints were published by subscription by Mrs. Hogarth, in April 1782. Some few copies of the Tour were printed by Mr. Nichols in the preceding year. It was a party of pleasure down the river into Kent undertaken by Mr. Hogarth, Mr. Scott, and three of their friends ; in which they intended to have more humour than they accomplished, as is commonly the case in such meditated attempts. The tour was described in verse by one of the company, and the drawings executed by the two painters, but with little merit, except in the views taken by Mr. Scott.

ADDITIONS SINCE THE FORMER EDITION.

Small arms of Gamble : etched by Mr. Ireland.

Title to Biographical anecdotes : ditto.

Hogarth's cot : ditto.

4

Hogarth's

Hogarth's crest : by Livefay.

Copy of The rape of the lock : by Mr. Ireland.

Arms for the Foundling-hospital : Livefay.

Coat of arms, with four terms ; an impression from plate ; different from N° 21. Clafs 1.

Subscription ticket, intended for Sigismunda : doubtful.

Hogarth's portrait.

Thomas Pellet, M. D. by Hall.

Bullock, the comedian : ditto.

Sir James Thornhill : by Mr. Ireland.

Hogarth : ditto.

Black girl in bed : copied by ditto.

Variation of Orator Henley christening a child : ditto.

Shepherd boy : ditto.

The politician : by Sherwin.

A landscape : by Mr. Ireland.

Jack in an office : ditto.

Characters who frequented Button's coffee-house ; four plates : ditto.

Woman's head, as Diana : ditto.

Head of a black girl : ditto.

Hogarth, in his portrait-conversations, was imitated by Phillips, a young man who acquired great business. He was son of a painter in oil, who died in 1741, aged about sixty. The son died much younger.