



Hogarth moralized

Hogarth, William

London, 1831

Descriptive List Of The Preceding Engravings; With A Farther Account Of
The Variations Of The Original Prints, Local And Personal Verifications,
Additional Remarks, Epitaphs On Hogarth, &c. &c.

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DESCRIPTIVE LIST
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HOGARTH'S HOUSE AT CHISWICK.

DESCRIPTIVE LIST OF ENGRAVINGS.

COPPER PLATES.

1. Portrait and Signature of Hogarth, to face the Title-page. Published March 29th, 1758.*

THE HARLOT'S PROGRESS.—Six Plates. 1733-34.†

2. Page 1. Plate I. The Country Girl's Arrival in London.
3. Page 5. Plate II. The Harlot in Affluence.
4. Page 7. Plate III. The Harlot in Poverty.
5. Page 10. Plate IV. The Harlot in Bridewell.
6. Page 12. Plate V. The Harlot's Death.
7. Page 14. Plate VI. The Harlot's Funeral.

THE RAKE'S PROGRESS.—Eight Plates. June 25th, 1735.

8. Page 20. Plate I. The Rake's Inheritance.
9. Page 26. Plate II. The Rake's Levee.
10. Page 29. Plate III. The Rake in a Tavern.
11. Page 33. Plate IV. The Rake arrested.

* There are four variations of this Portrait. The *first* has the words "The face," before "Engraved by W. Hogarth," inserted by his own hand, the *second* has all those words omitted: the *third* impression has the face and mask of Comedy marked with black lines, and the words "Serjeant Painter to his Majesty," in the title, scratched over by the burin, though they still remain sufficiently legible; which was done on the King's disregarding the March to Finchley: the *fourth* state has only the artist's name with 1764, inscribed beneath it; but the face is retouched and less like than it appears in the first and second editions.

† A pirated set of copies of these plates was published *before* the originals, November 25th, 1732, by E. Kirkall. They were executed in chiaro-'scuro, and printed in a green tint.

12. Page 35. Plate V. The Rake's Marriage.*
13. Page 38. Plate VI. The Rake in a Gaming-house.
14. Page 40. Plate VII. The Rake in Prison.
15. Page 43. Plate VIII. The Rake in Bethlehem.†

THE ELECTION.—Four Plates.

16. Page 50, Plate I. An Election Entertainment. February 24th, 1755.
17. Page 56. Plate II. Canvassing for Votes. February 20th, 1757.
18. Page 60. Plate III. Polling at the Hustings. February 20th, 1758.
19. Page 64. Plate IV. Chairing the Members. January 1st, 1758.

THE MARRIAGE-A-LA-MODE.—Six Plates. April 1st, 1745.

20. Page 69. Plate I. The Peer's Drawing-Room.
21. Page 72. Plate II. The Saloon.
22. Page 75. Plate III. The Empiric's Study.
23. Page 77. Plate IV. The Toilette.
24. Page 80. Plate V. The Bagnio-Chamber.‡
25. Page 82. Plate VI. The Alderman's Parlour.

* In this plate Hogarth has introduced his favourite dog Trump, courting a one-eyed animal of his own species, as a happy and ludicrous parody on the unnatural union taking place in the church. Of Hogarth's dog Roubiliac made a model the size of life.

† The coin dated 1763, which the mad projector has drawn upon the wall, as mentioned on page 46, is of course not in the original state of this plate; but only the figure of the world, of which he proposes to find out the longitude by a bomb-shell shot over it. The direction of the female visitor's looks is also different in the last state of the engraving, and the shadows are strengthened and slightly altered. Hogarth in consequence added to the inscription, "Retouched by the author, 1763."

‡ In this print is a curious instance of Hogarth's ingenious method of indicating the presence of an object which could not appear in the picture: since the strong shadow of a pair of tongs on the right, shews

INDUSTRY AND IDLENESS.—Twelve Plates. 30th September,
1747.*

26. Page 88. Plate I. The Apprentices at their Looms.

27. Page 90. Plate II. The Industrious Apprentice at Church.

that there is a fire in the apartment; the time being winter, the season of Masquerades. The same contrivance is also employed in the engraving of *The Cockpit*, where the shadow of a person drawn up to the ceiling in a basket for having made more bets than he could pay, is reflected on the ground.

* Hogarth's own account of the motives which induced him to design and publish this excellent series of moral pictures, does him considerable honour, and strongly expresses the virtuous and disinterested principles upon which he acted, combined with the most sensible and accurate views of his art. "Industry and Idleness," says the artist, in a manuscript containing his first thoughts on the subject, when he exerted his pencil in its execution,—"exemplified in the conduct of Two Fellow-Apprentices: 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 ends fatally, as is expressed in the last print. As the prints were intended more for use than ornament, they were done in a way that might bring them within the purchase of those whom they might most concern; and, lest any part should be mistaken, a description of each is engraved thereon. Yet, notwithstanding the inaccuracy of the engraving, what was thought conducive and necessary for the purpose for which they were intended, such as action and expression, &c. are as carefully attended to as the most delicate strokes of the graver would have given; sometimes more: for often expression, the first quality in pictures, suffers in this point, for fear the beauty of the stroke should be spoiled; while the rude and hasty touch, when the fancy is warm, gives a spirit not to be equalled by high finishing." Hogarth adds, also, that the twelve prints being "calculated for the instruction of young people, every thing is addressed to them in *words*, as well as in *figures*;" and that he always found them "sell much more rapidly at Christmas than at any other time." It is stated in *The British Critic*, vol. xii. p. 354, on the authority of Dr. James, that a Sermon was once preached from this set of Engravings.

28. Page 92. Plate III. The Idle Apprentice gaming.
29. Page 93. Plate IV. The Industrious Apprentice in favour.
30. Page 95. Plate V. The Idle Apprentice discarded and sent to sea.
31. Page 97. Plate VI. The Industrious Apprentice married.*
32. Page 99. Plate VII. The Idle Apprentice with a Prostitute.
33. Page 100. Plate VIII. The Industrious Apprentice Sheriff of London.†

* In the *original* state of this plate the names beneath the sign were "Goodchild and West;" which Hogarth transposed on being informed of the impropriety of placing the junior partner first. The scene of this subject is placed on the Eastern side of Fish-street Hill, a few doors south of the Monument, a part of which is visible; but there is probably little fidelity in the view, since though the houses be distinguished by signs, they are all apparently *without* shops, which never appears to have been the case in that part of the city. The maimed beggar with the ballad on the left of the picture, is a portrait of a notorious mendicant known by the name of "Philip in the Tub;" a constant epithalamist at the London Weddings, who had travelled into Ireland, and even into the United Provinces.

† The scene of this festival is said to be laid in the late Fishmongers' Hall, by the old London Bridge, chiefly from the introduction of Sir William Walworth's statue in the centre of the plate; though Hogarth's apartment bears no resemblance to the interior of that building. A wooden figure of Walworth, however, holding a real dagger, erroneously reported to have been the identical weapon with which Tyler was slain, stood at the Eastern end of the Hall of the Fishmongers' Company until the edifice was taken down in 1827, in a recess behind the Prime-Warden's chair; though it should be observed that the position was perfectly different from that of the effigy in the present plate. Beneath the statue was the following well-known inscription:—

Brave WALWORTH, knight, y^t Slew
 Rebellious Tyler in his Alarmes;
 The King therefore did give in Liew
 The *Dagger* to the Cityes Armes.
 In the 4th yeare of Rich^d. 2nd. Anno Domini 1381.

34. Page 102. Plate IX. The Idle Apprentice betrayed and arrested for murder.*
35. Page 104. Plate X. The Idle Apprentice committed by the Industrious Apprentice.†
36. Page 107. Plate XI. The Idle Apprentice executed at Tyburn.

The Clergyman leaning forward over his soup, on the inner side of the table on the left, is stated to have been designed for the Rev. Mr. Platell, Curate of Barnet. There is an enlarged copy by Bartolozzi of the head of the Citizen in the tie-wig.

* Nichols states, that he was assured that the situation of the night-cellar exhibited in this plate, was in "Blood Bowl Alley, down by the fishmonger's, near Water-Lane in Fleet-Street," where was perpetrated the act which gave rise to the name; though on page 103 of this work Dr. Trusler states it to have stood in Chick-Lane. Horrid and disgusting as the name is, however, it was probably only a satirical corruption of either the intricate Blue-Boar Court in that part of Smithfield; or of Blue-Ball Court, the first turning beyond the passage to St. Bride's Church in Dorset-Street, Fleet-Street: the turning by Water-Lane being called Hanging-Sword Alley. Strype observes of the latter places in his time, which was contemporary with that of Hogarth, that they were better built than inhabited; and that the smaller courts could not be much boasted of.

† It is perhaps worth noticing in this print, that the Industrious Apprentice is improperly decorated with a gold chain, not having served the office of Mayor; and that though he might wear it as Sheriff, he could not then officiate as the Sitting-Alderman. It is difficult to ascertain the exact scene intended by Hogarth in this plate. The present Mansion-House was not inhabited until 1753, but it is possible that the artist has here delineated the entrance to the old Justice-Room; looking towards the colonnade on the west side of Guildhall-Yard, which was taken down for the erection of the present buildings in 1789. On the line of fire-buckets suspended in the back-ground, are the initials S. A. of which it is not very easy to guess the import, though they may stand for Sheriff Alsop, who served the office in 1742-43; thus perhaps indicating the time when the view was taken.

37. Page 109. Plate XII. The Industrious Apprentice Lord Mayor of London.*
38. Page 125. The Sleeping Congregation. October 26th, 1736.

* The appearance of Frederick-Lewis and Augusta, Prince and Princess of Wales, in the balcony at the King's Head, at the top of Cheapside, has been already noticed; but it may be observed, that they are not seated in the place specially appointed for the Royal Family to view the civic pageants and processions. This seat was fixed opposite Bow-Church, and probably originated in that *Sildam*, or shed, mentioned by Stow, erected by Edward III., for the accommodation of himself, the Queen, &c. viewing the justings and other stately shows of London; whence it received the name of "the Crown Silde." It continued to be used for the same purpose until 1410, when it was let to certain mercers; but both foreign and English Sovereigns, &c. commonly resorted thither at civic festivals, and the March of the City Watch. When the Royal Family was entertained at Guildhall on the first Lord Mayor's day after a Coronation, it was from the gallery of the house erected on the site of the old building, that they witnessed the procession; as it is recorded of the royal visits from 1689 to 1761. The house is now No. 108, and has been recently rebuilt in a more ornamented style than any of the adjoining. It will be remembered that on September 10th, 1737, Frederick Prince of Wales was ordered to withdraw from St. James's, and that he held a separate Court at Leicester-House until his death in 1751, which probably accounts for himself and the Princess not being represented by Hogarth in the royal gallery opposite Bow-Church; though there had been a political reconciliation Feb. 17th 1742. Besides this balcony, which was used only occasionally, it was the custom down to the end of the last century, for the Companies of London to erect their own stands along Cheapside on every Lord Mayor's day, hung with tapestry, and distinguished by their standards: which was also a relique of a very ancient custom. The present print shews one of these stands on the left with a banner assumed by the Pin-Makers' Company. Of so great importance, also, was the view from the houses in Cheapside considered, that in Wood's *Body of Conveyancing*, vol. ii. p. 180, there is a London lease, one clause of which gives a right to the landlord and his friends to stand in

39. Page 130. Credulity, Superstition, and Fanaticism. A Medley. March 15th, 1762.*
40. Page 138. The Enraged Musician. November 30th, 1741.
41. Page 141. The Distressed Poet. March 3rd, 1736.
42. Page 145. Beer-Street. February 1st, 1751.†
43. Page 150. Gin-Lane. February 1st, 1751.

the balcony, during the time of the shows or pastimes upon the day called Lord Mayor's Day. This is similar to the provision in the leases of those houses at Westminster which command any view of the Coronation processions, that they shall revert to the landlord at the time of the ceremony. Before quitting Hogarth's plate it may be noticed that the Stationers' Company is seen behind the State-Coach returning to the Hall up Pater-Noster Row; that the Trained Bands, so humorously exhibited, were finally lost in the London Militia in 1796; and that the Sword-Bearer's Cap of Maintenance appearing at the window of the State-Coach is still worn on days of ceremony, though Mr. Ireland states it in his time to have been long laid aside.

* Hogarth's original intention in this plate was to expose the absurdities of Popery and Transubstantiation, which he indicated by figures of Christ, placed in the hands of several of the characters, some of whom were in the act of eating them. After taking only *two* impressions of the plate in this state, he changed the point of his ridicule, and directed it against the most superstitious and enthusiastic of the Dissenters; erasing or essentially altering all the figures but two, and producing the subject as it at present appears, upon the same piece of copper. A part of his original design was also to ridicule the delineations of spiritual personages employed by ancient painters, and he shewed on the margin of the plate that he had selected his examples from Raffaele, Rubens, Rembrandt, &c. Mr. John Ireland was in possession of both the impressions of the original print, of which he engraved a very careful copy as a contrast to the present; and one of the former was sold at his sale, March 6th, 1810, to Mr. G. Baker, for 18*l.* 7*s.* 6*d.* The first inscription was "Enthusiasm Delineated. Humbly dedicated to His Grace the Arch Bishop of Canterbury, by his Grace's most obedient humble Servant, William Hogarth."

† Hogarth was accustomed to say, with good-natured candour, "I

THE FOUR TIMES OF THE DAY. March 25th, 1738.

44. Page 156. Morning :—Scene, Covent-Garden ; Season, Winter.
45. Page 160. Noon :—Scene, Hog-lane, St. Giles's.
46. Page 162. Evening :—Scene, Sadler's Wells, Islington ; Season, Summer.
47. Page 164. Night :—Scene, Charing-Cross ; Season, Spring.

FOUR GROUPS OF HEADS.

48. Page 168. The Laughing Audience. 1733.
Used as a Receipt for the plates of the Rake's Progress and Fair.
49. Page 169. The Public Lecture. March 3rd, 1736 ; January 20th, 1737.
50. Page 170. The Oratorio. 1733.
51. Page 171. The Undertakers' Arms : a Consultation of Physicians. March 3rd, 1736.
52. Page 173. The March of the Guards to Finchley in 1746. December 31st, 1750.*

never was right until I had been wrong," and in the second state of this plate he made a remarkable alteration illustrative of this maxim. Mr. Walpole remarks that "the butcher tossing the Frenchman in the air is absolute hyperbole; and, what is worse, was an after-thought, not being in the *first* edition." In this, however, he was mistaken; since the supposed butcher is a blacksmith, and it was really to get rid of this overstrained piece of humour that he very properly altered the figure, and made it a shoulder of mutton, as it now appears.

* In the variations of this print the word "*Prusia*" being spelled with a single *s* does not alone prove the first state of the plate; the earliest being dated December 30th, which, in 1750 happening on a Sunday, was altered to the 31st. In the *second* state also, a belt was added to the Duke of Cumberland's portrait. The *third* state has "re-touched and improved by William Hogarth, June 12th, 1761." Luke Sullivan, however, was the original engraver of the whole plate, and

53. Page 186. The Cock-Match. November 5th, 1759.*
 54. Page 200. The Company of Strollers. March 25th, 1738.
 55. Page 213. A Midnight modern Conversation. 1733.
 56. Page 224. The Fair. 1733.†
 57. Page 260. Taste in High Life, in the year 1742. May 24th.

the very beautiful reduced pencil outline which he made from the picture, is in the Hogarth Collection in the Print-Room of the British Museum. This drawing accounts for the figures appearing the same way in the print as in the painting, contrary to Hogarth's usual custom. It is related also by Nichols, that all the off-tracts from the faces in the original picture, executed in red chalk on oiled paper, are still preserved. There are said to be several portraits contained in this engraving, namely, Mother Douglas, the stout female at the window on the right; a noted French pisan; the sweep beside him; and one of the young fifers, whom the Duke of Cumberland had recently introduced into the army; the two latter having been hired by Hogarth as models. The fifer in the picture was noticed and promoted by the Duke to an ensigncy.

* The edifice introduced in the present plate was erected in the Bird-Cage Walk, St. James's Park, near the entrance to Great Queen-Street; and was taken down upwards of twenty years since. The following copy of an advertisement of this place, in 1754, nearly the time of Hogarth's print, may probably be considered as a curious illustration of it. "At the Cockpit Royal, the South side of St. James's Park, on Monday next, the 3rd of June, will be fought a great Match of Cock Fighting, for Four Guineas a Battle, and Twenty Guineas the Odd Battle, and to continue all the week: between the Gentlemen of Oxfordshire and the Gentlemen of London. Note. The Cocks of the London side called Cardinals, lately mentioned in the Daily Papers. To begin at Five o'Clock. Ben Duxon, John Newill, Feeders."

† In addition to those spurious copies of this print mentioned on page 258, there are also some by Bowles, of different degrees of merit. The rarest of them is a large, coarse, and inferior, etching, a reverse of Hogarth's plate, "Printed for I. Bowles and Son, at y^e Black Horse in Cornhill," having beneath it the following verses in five columns, taken from Banckes's poem descriptive of this print referred to on pages 248, 250.

“ Who can behold, without a smile,
 How, 'midst the Ruins of the Pile,
 Great Hallam eyes his falling Queen,
 And sees whatever may be seen?
 While on the Pole the Monkey swings,
 And for his life poor Pickle clings;
 Mimicks alike of humane Race,
 Of equal Service in their Place.

There, Puppet Kings, in Settle's verse,
 The Siege and Fall of Troy rehearse;
 Or, in more lofty numbers, tell
 How Women stray'd, and Mankind fell.

From Courts, and Camps, and antient Days,
 To humbler shows the 'Prentice strays;
 Where Hocus chews the burning Flax,
 Or where young Lewis struts in Wax;
 To see the mighty Saxon's shape,
 Or in the Box for halfpence peep;
 While doleful Bagpipes grate the ear,
 And Booths regale with acid Beer.

Here Yeats and Pinchbeck change the scenes
 To Slight of Hand, and Clock-Machines;
 First, numerous Eggs are layd, and then
 The pregnant Bag brings forth a Hen!
 So much for nothing at the *Door*
Within 'tis wonderful—be sure!

See how the Loons with eager stare,
 Own Cupid's Reign, ev'n in a Fair.
 Caught with the painted Drummer's Face,
 They long to try the leud Embrace:
 Ah! Lads, 'tis poison all within,
 To 'scape the Pain,—avoid the Sin.

Here we the boisterous Tipstaff note
 Seizing a Monarch by the Throat;
 The Hockly Brave I might rehearse
 How scarr'd, how mounted, and how fierce.
 See Cheat and Whore the Justice part,
 One picks his Pocket, one his Heart:
 While Six for One invites to Dice,
 Till the gull'd Coxcomb damns the Vice.”

WOOD CUTS.

1. Introduction. Page xvii. The Conical-Shell of Venus, and the Line of Beauty.
2. Page xix. Caricature Portrait of John Wilkes. May 16th, 1763.
3. Page xxi. The Bruiser—a Caricature Portrait of the Rev. Charles Churchill. August 1st, 1763.*
4. Page 116. The Invasion, France. 1756.
5. Page 119. England. 1756.†
6. Page 121. The Gates of Calais; or the Roast-Beef of Old England. March 6th, 1749.
7. Page 182. Columbus breaking the Egg. 1753.
Subscription-Ticket to Hogarth's Analysis of Beauty.
8. Page 193. The Country-Inn Yard. 1747.
9. Page 263. The Politician. October 31st, 1775.
10. Page 278. The Tail-Piece. 1764.
11. Page 280. Hogarth's Villa at Chiswick.
12. Page 293. Hogarth's Tomb at Chiswick.

* Hogarth is said to have originally drawn the head of the Bear in this print from that of a living subject kept in the Tower. A beautiful fac-simile of his first sketch is engraven in vol. iii. p. 163 of Nichols's *Genuine Works of Hogarth*, from a very small memorandum-book formerly in the collection of Mr. John Ireland. In a variation of the finished plate, the face of "the Russian Hercules" is given with a different effect.

† Mr. Ireland observes that the little Fifer on the left, employed in playing the animating and inspiring tune of "God Save the King," is an old acquaintance; since he may be recognised as the same introduced in the March to Finchley. The rustic being measured on the right, who is raising himself on tiptoe to make himself of the standard height, is reported to have been drawn from Garrick, who placed himself in this ludicrous and natural position. This tradition is confirmed partly by some features of the great actor which are visible through even the assumed rusticity; and partly by the spirit with which the character is being performed. Garrick also wrote the verses attached to the plates of France and England.

To the Memory of
 WILLIAM HOGARTH;
 Who was such an accurate Observer of Mankind,
 That no character escaped him;
 And so happy in expressing his conceptions
 By the Strength of his Pencil,
 That, as his Own Times never produced a Rival,
 Posterity will scarce ever see an Equal to him.
 His thoughts were so constantly employed
 In the Cause of Truth and Virtue,
 That he may be justly ranked amongst the best Moral Authors.
 Whilst he faithfully followed Nature through all her varieties,
 And exposed, with inimitable skill,
 The infinite Follies and Vices of the World,
 He was himself an Example of many Virtues:
 And when, with Universal Admiration and Applause,
 He had Reproved, Instructed, and Delighted,
 The Age wherein he lived,
 He resigned the Uncommon Gifts which he possessed,
 And paid the Great Debt he owed to Nature,
 Oct. 27th, 1764.

By the Rev. James Townley, printed in the Public Ledger, Nov. 19th,
 1764.*

The hand of him here torpid lies,
 That drew the essential Form of Grace;
 Here closed in Death the attentive eyes
 That saw the Manners in the Face!

By Dr. Johnson, preserved by Mrs. Piozzi.

* This eminent literary character was the long-concealed author of the Farce of *High Life Below Stairs*, produced in 1759; in which year, also, he was elected Head-Master of Merchant Taylors' School. He materially assisted Hogarth with Dr. Morell in composing *The Analysis of Beauty*; and is also supposed to have aided Garrick in some of his best dramatic pieces.

Here lieth the Body
Of WILLIAM HOGARTH, Esq.
Who died October the 26th, 1764,
Aged 67 Years.

Farewell! great Painter of Mankind,
Who reach'd the noblest point of Art;
Whose pictured Morals charm the Mind
And through the Eye, correct the Heart.

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.

By David Garrick, inscribed on the Monument.

