



UNIVERSITÄTS-  
BIBLIOTHEK  
PADERBORN

## **Hogarth moralized**

**Hogarth, William**

**London, 1831**

Four Groups of Heads.

---

[urn:nbn:de:hbz:466:1-62527](https://nbn-resolving.org/urn:nbn:de:hbz:466:1-62527)

## FOUR GROUPS OF HEADS.

EVERY one that is the least acquainted with Mr. Hogarth's performances, is sensible, that his excellence principally consisted in describing the character and inward disposition of mankind in the features of the face ; for it was his opinion, that by the time a person reaches the age of forty, every man's disposition is painted on his countenance, unless the features have been customarily distorted by hypocrisy ; that is, if an envious or malicious person frequently puts on pleasant and agreeable looks, or a good-natured chearful person often knits his brow, to serve particular purposes, that then the features which have repeatedly undergone such unnatural distortions become set, by the above time of life, and the envious or malicious person looks pleasant and agreeable while the good-natured and chearful person appears morose and ill-natured. In such particular cases, the inward sentiments can never be discovered by outward appearance ; but nevertheless in general, the face must be allowed to be an index of the heart. Our author's intention, in sketching these assemblages of heads, was by way of humourous receipts for certain subscriptions ; but though they were principally designed as discharges for money received, they are no less valuable for the subjects they represent, being each of them, a burlesque upon particular scenes of life. The first is

## THE LAUGHING AUDIENCE.\*

This is a representation of some part of one of the Royal Theatres, exhibiting at bottom one end of the orchestra, behind a corner of the pit, and above part of the side-boxes, wherein are two fantastic figures, one in amorous parley with an orange-girl and the other presenting a lady with a pinch of snuff in all the affectation of finical politeness; it being extremely unfashionable for people of the first rank to pay any attention to the drama; their whole occupation during the performance being ogling, staring, trifling and talking, and the last frequently so loud as to disturb other people. It has been often remarked, that the laughing face discovers the depth of understanding, and generally corresponds with the heart. Thus at one time have we seen the simper of prudish affectation and the grin of boyish folly; at another have we observed the smile of approving favour, and heard the roar of sapient applause. Here, then, may we feast our eyes, please our imaginations, and study mankind in the many droll appearances of delighted fancy. The next is

\* ["From the first print that Hogarth engraved to the last he published, I do not think there is one, in which character is more displayed than in this very spirited little etching. It is much superior to the more delicate engravings from his designs by other artists, and I prefer it to those that were still higher finished by his own burin." J. I. Considering the propriety of the above remark, the editor feels particularly happy that Mr. G. Cruikshank has had the kindness to copy the whole of the four groups for this work.]

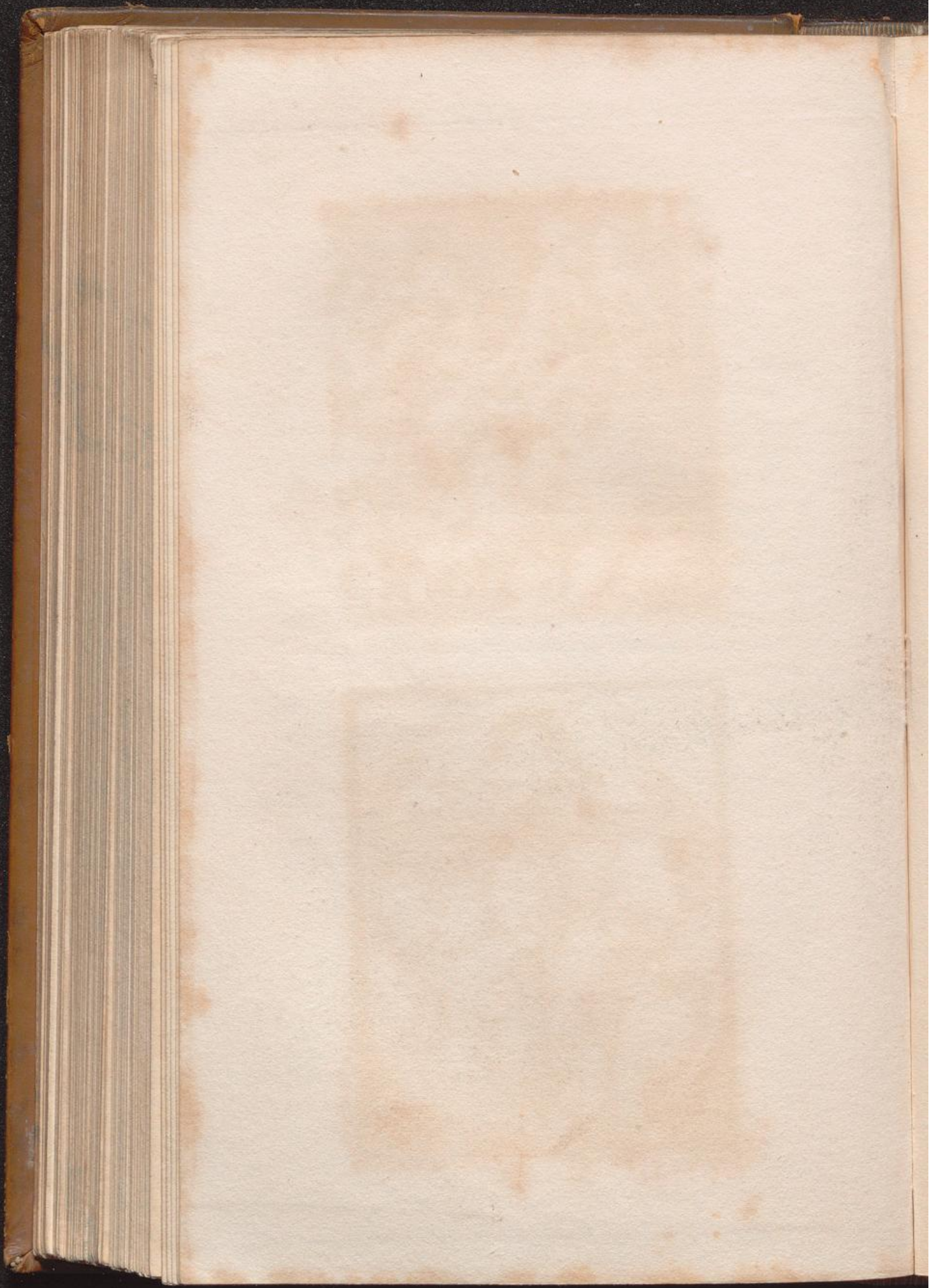


THE LAUGHING AUDIENCE



THE COMPANY OF UNDERTAKERS.

*Published by John Major, 50, Fleet St., June 30, 1851.*



## THE PUBLIC LECTURE.\*

Here we have a strange collection of Geniuses, as well graduates † as under graduates ‡ of one of the universities, gathered in order to attend the solution of some philosophical question. They are habited according to their different ranks or colleges ; some in round caps, some in square ones, and others in hats, the badge of a master's degree. They all seem very attentive, but few of them able to comprehend. They are in general described as a parcel of lubberly boys, supposed as it were, to be turned wild from school, unpolished and unknowing. By the subject the lecturer is discussing, in which we perceive he admits a *vacuum*, § a subject that has puzzled philosophers in all ages of the world, we are taught how idly and to what little purpose, lads at the university pass the greater portion of their time, and the folly of that part of academical education, which consists in teaching what, in fact, is not to be taught, and unravelling things in their nature incomprehensible. The third is

\* [The scene is laid at Oxford, and the person reading universally admitted to be a Mr. Fisher of Jesus College, Registrar of the University, with whose consent this portrait was taken.] J. I.

† Those who have taken a degree.

‡ Those who have been admitted to no degree.

§ Space unoccupied by matter.

## THE CHORUS.

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

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



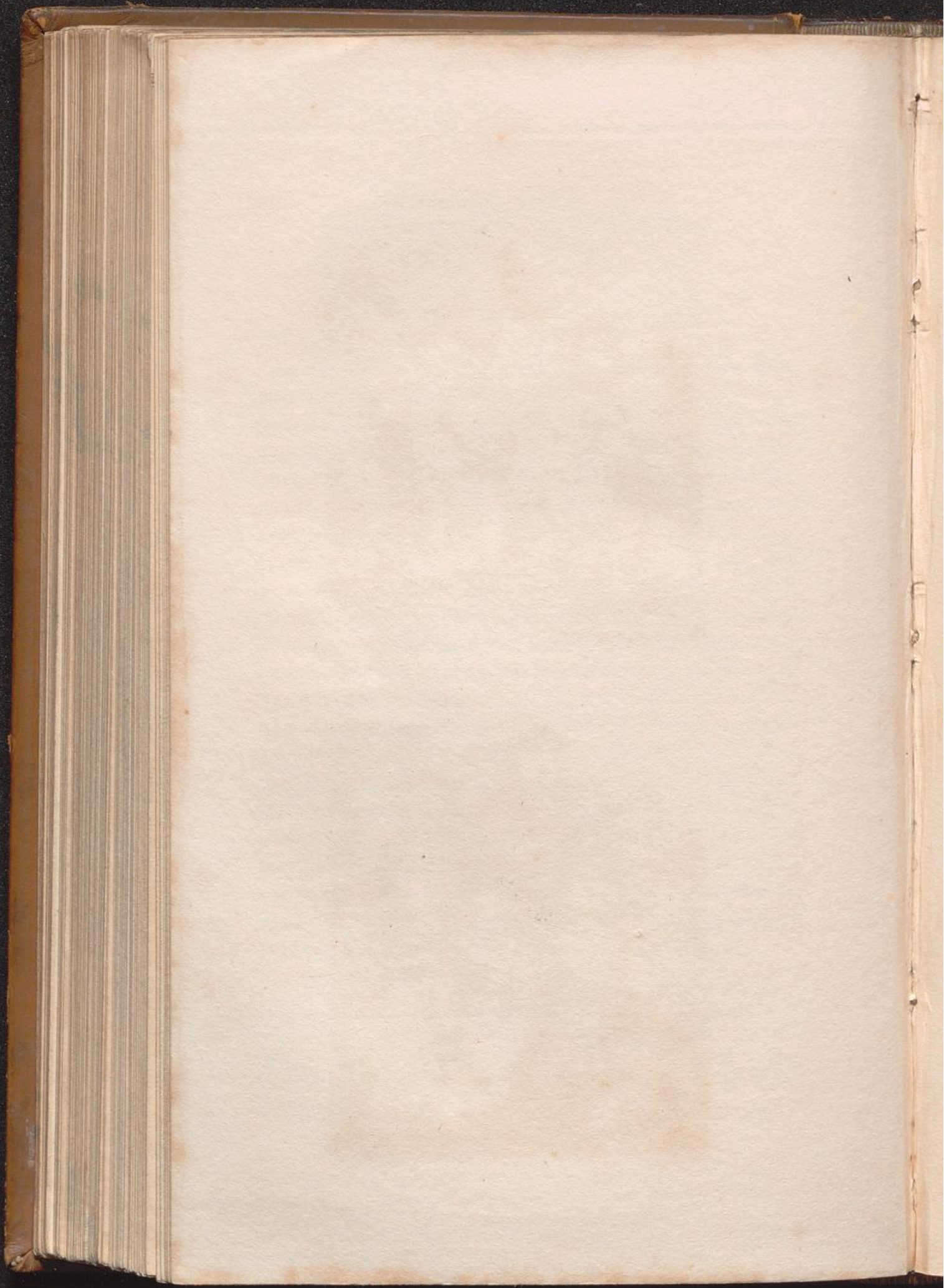
THE ORATORIO.



THE PUBLIC LECTURE.

*Published by Meegan, 40 Fleet Street, June 30<sup>th</sup> 1850.*





## THE UNDERTAKERS ARMS.

THIS is designed with much humour, according to the rules of heraldry, and is called The Undertaker's Arms, to shew us the connection between death and a quack-doctor, as are also those cross-bones on the outside of the escutcheon. When an undertaker is in want of business, he cannot better apply than to some of those gentlemen of the faculty, who are for the most part so charitably disposed as to supply the necessities of these sable death-hunters, and keep them from starving in a healthy time. By the tenor of this piece, Mr. Hogarth would intimate the general ignorance of such of the medical tribe, and teach us, that the little knowledge they possess resides in their voluminous wigs and golden-headed canes. They are represented in deep consultation, upon the contents of a urinal. Of the three figures above, that with the divided face was intended for Dr. Ward,\* one of whose cheeks was marked with claret; the other, on the opposite side, was designed for the elder Taylor, the noted oculist. The head of this man's cane being painted with an eye, and one of his as closed, tells us that both are to be understood as equally concerned in the consultation.† The middle one is a mountebank's merry-andrew, (having in his hand an oaken towel, with a head of the second magnitude)

\* A late celebrated quack.

† [Intended for Mrs. Mapp, the bone-setter, who was vindicated by many, as Mr. Ireland informs us—from the unkind things said of her by her medical brethren, for “not more than nineteen out of twenty of her patients died under her hands.”]

here placed, to shew us the great judgment of these men in physical debates whose knowledge in medicine, we are to suppose, in no respect greater than that of him who deals out physic on a public stage, taking advantage of a credulous multitude, to vend his pernicious drugs under a specious pretence of their being specific. But as our author's own illustration of this coat of arms, engraved at the bottom of the plate, may give a greater insight into the subject, it is added, as follows: "The company of undertakers beareth, sable, a urinal, proper, between twelve quack-heads of the second, and twelve cane-heads, or, consultant. On a Chief,\* Nebulæ,† ermine, one complete doctor, issuant, checkie, sustaining in his right hand a baton of the second. On his dexter and sinister sides two demi-doctors, issuant, of the second, and two cane-heads issuant, of the third; the first having one eye, couchant, towards the dexter side of the escutcheon; the second, faced, per pale, proper, and, gules, guardant.—With this motto,—*Et plurima mortis imago.*"‡

\* "A chief betokeneth a senator, or honourable personage, borrowed from the Greeks, and is a word signifying a Head; and as the head is the chief part in a man, so the chief in the escutcheon should be a reward of such, only, whose high merits have procured them chief place, esteem, or love amongst men. Guillim."

† "The bearing of clouds, in arms, (saith Upton) doth import some excellencie."

‡ The general image of death.