



28. *Tail Piece: The Bathos or Manner of Sinking in Sublime Paintings inscribed to the Dealers in Dark Pictures*, 1764

Notes

- Jack Lindsay, *Hogarth: His Art and His World* (New York: Taplinger Publishing Co., 1977), 17.
- According to Sean Shesgreen, "Hogarth's formal means of presenting his "modern moral Subjects" are related not only to economic and social trends in the neoclassical milieu but also to a concurrent, new philosophical movement which is associated with the rise of the novel and other related art forms. *Engravings by Hogarth*, Sean Shesgreen, ed. (New York: Dover Publications, 1973), xiv.
- "In *A Harlot's Progress* alone there are at least four figures, who have been identified with real people, and the engraver's work—both his single plates and his progresses—from that time forward are filled with notorious bawds, depraved noblemen, deceitful lawyers, quack doctors, gluttonous clergymen and scheming politicians whose identities have been preserved now to the present." Shesgreen, *Engravings by Hogarth*, xviii.
- Ronald Paulson, *The Art of Hogarth* (London: Phaidon, 1975), 19.
- Ibid, 19.
- Lindsay, *Hogarth: His Art and His World*, 53.
- Andrew Stevens, *Hogarth and the Shows of London* (Madison, Wisc.: Elvehjem Museum of Art, University of Wisconsin-Madison, 1996), 15.
- The paintings of *A Harlot's Progress* were destroyed by fire in 1755.
- Lindsay, *Hogarth: His Art and His World*, 56.
- Derrick Jarret, *England in the Age of Hogarth* (London: Hart-Davis, MacGibbon Ltd., 1974), 23.
- Popular images, unless pirated, remained too expensive for some until the nineteenth century when reprints made them affordable.

- Andrew Stevens, *Hogarth and the Shows of London*, 7. The law prohibited the unauthorized copying of an engraving for fourteen years from its date of publication.
- William Hogarth, "Autobiographical Notes," in *The Analysis of Beauty*, Joseph Burke, ed., (Oxford: Clarendon Press, 1955), 226.
- Shesgreen, *Engravings by Hogarth*, pl. 85.
- Ibid, 55 and Hogarth, "Autobiographical Notes," in *The Analysis of Beauty*, 228.
- Wilkes attacked Hogarth's character and his work in the *North Briton*, no. 17. Hogarth's subsequent etching features both the *North Briton*, no. 17, and *North Briton*, no. 45, in which Wilkes criticized King George's defense of the Peace of Paris.
- Paulson, *The Art of Hogarth*, 200.

Acknowledgements

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Works in the Exhibition

1. *Hudibras Encounters the Skimmington* (Plate VII) from the series *Large Illustrations for Samuel Butler's Hudibras*, 1725-26
Thomas Cook, After William Hogarth
(published by George and John Robinson, 1802)
Engraving, 13 3/8 x 21 3/8 in.
Gift of Mr. and Mrs. Leslie S. Pinsof, 00.147

This said, they both advanc'd and rode A Dog Trot through the bawling Crowd, T'attack the Leader and still prest, Till they approached him Breast to Breast: then Hudibras, with Face and Hand Made signs for Silence: which obtained, What means (quoth he) this Dev'ls Procession With Men of Orthodox Profession, Are things of superstitious Function Fit to be us'd in Gospel Sun-Shine. It is an Antichristian Opera, much us'd in Midnight times of Popery, Of running after Self-inventions of wicked and prophane Intentions; to scandalize that Sex for scolding, to whom the Saints are so beholden. Women, that left no stone unturn'd, In which the Cause might be concern'd Brought in thier Childrens Spoons & Whistles To purchase Swords Carbines and Pistols Drew Sev'ral gifted Brethren in That for the Bishops would have been Rubb'd down the Teachers tir'd and spent with holding forth for Parliament Pamper'd and edify'd their Zeal with Marrow-Puddings many a Meal; And Cramm'd'em till their Guts did ake, with Cawdle, Custard and Plumb-cake, What have they done, or what left undone, That might advance the Cause at London Have they? At that an Egg let fly Hit him directly o'er the Eye. And running down his Cheek, besmeard With Orange tawny-slime his Beard; And straight another with his Flambeaux, Gave Ralpho o'er the Eyes a damn'd blow.

2. *The Beggar's Opera (When My Hero in Court Appears)*, 1731
Thomas Cook, After William Hogarth
Engraving, 10 5/8 x 12 7/8 in.
Gift of Mr. and Mrs. Philip Pinsof, 00.159

Brittons attend to view this harmonious Stage, And listen to those notes which charm and age, Thus shall your tastes in Sounds & Sense be shown. And Beggars Opras ever be your own.

3. *The Arrival of the Harlot in London* (Plate I) from *A Harlot's Progress*, 1732, (published, 1744)
Etching and engraving, 14 9/16 x 17 9/16 in.
Anonymous Gift, 00.362.1

4. *The Harlot Deceiving her Jewish Protector* (Plate II) from *A Harlot's Progress*, 1732, (published, 1744)
Etching and engraving, 13 3/4 x 16 7/16 in.
Anonymous Gift, 00.362.2

5. *The Harlot at Her Dwelling in Drury Lane* (Plate III) from *A Harlot's Progress*, 1732, (published, 1744)
Etching and engraving, 14 1/2 x 17 1/8 in.
Anonymous Gift, 00.362.3

6. *The Harlot Beating Hemp in Bridewell* (Plate IV) from *A Harlot's Progress*, 1732, (published, 1744)
Etching and engraving, 14 3/4 x 17 9/16 in.
Anonymous Gift, 00.362.4

7. *The Death of the Harlot* (Plate V) from *A Harlot's Progress*, 1732 (published, 1744)
Etching and engraving, 14 5/8 x 17 1/4 in.
Anonymous Gift, 00.362.5

8. *The Funeral of the Harlot* (Plate VI) from *A Harlot's Progress*, 1732, (published, 1744)
Etching and engraving, 14 11/16 x 17 1/8 in.
Anonymous Gift, 00.362.6

9. *Sleeping Congregation*, 1736
Etching and engraving, 11 7/16 x 8 1/2 in.
Gift of Mr. and Mrs. Philip Pinsof, 00.160

10. *The Battle of the Pictures*, 1745
Thomas Cook, After William Hogarth
Etching, 9 x 9 11/16 in.
Anonymous Gift, 00.212

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.

11. *Simon Lord Lovat*, 1746
Thomas Cook, After William Hogarth
(published by George, George and John Robinson, 1800)
Etching, 19 x 13 15/16 in.
Anonymous Gift, 00.156

12. *O the Roast Beef of Old England, or The Gate of Calais*, 1748-49
Thomas Cook, After William Hogarth
(published by George, George and John Robinson, 1797)
Etching and engraving, 16 3/8 x 21 3/8 in.
Anonymous Gift, 00.144

13. *First Stage of Cruelty* (Plate I) from *The Four Stages of Cruelty*, 1750-51
Thomas Cook, After William Hogarth
(published by George, George and John Robinson, 1799)
Etching and engraving, 19 3/8 x 16 1/4 in.
Anonymous Gift, 00.141

While various Scenes of sportive Woe The Infant Race employ, And tortur'd Victims bleeding shew The Tyrant in the boy, Behold! a Youth of gentler Heart, To spare the creature's pain O take, he cries - take all my Tart, But Tears and Tart are vain. Learn from this fair Example - You Whom savage Sports delight, How Cruelty disgusts the view / While pity charms the sight.

14. *Second Stage of Cruelty* (Plate II) from *The Four Stages of Cruelty*, 1750-51
Thomas Cook, After William Hogarth
(published by George, George and John Robinson, 1799)
Etching and engraving, 19 1/4 x 16 in.
Anonymous Gift, 00.140

The generous Steed in hoary age Subdu'd by labour lies; And mourns a cruel Master's rage, While nature strength denies. The tender Lamb o'er drove and faint, Amidst expiring Throws; Bleats forth it's innocent complaint And dies beneath the Blows. Inhuman Wretch! say whence proceeds This coward Cruelty? What int'rest springs from barb'rous deeds? What Joy from Misery?

15. *Cruelty in Perfection* (Plate III) from *The Four Stages of Cruelty*, 1750-51
Thomas Cook, After William Hogarth
(published by George, George and John Robinson, 1799)
Etching and engraving, 19 1/2 x 15 7/8 in.
Anonymous Gift, 00.139

To lawless Love when once betray'd, Soon Crime to Crime succeeds: At length beguil'd to Theft, the Maid by her Beguiler bleeds. Yet learn, seducing Man! nor Night, With all its sable Cloud, Can screen the guilty Deed from sight; Foul Murder cries aloud, The gaping Wounds and blood stain'd steel, Now shock his trembling Soul: But Oh! what Pangs his Breast must feel, When Death his Knell shall toll.

The letter in the print reads:

Dear Tommy, My mistress has been the best of women to me and my conscience flies in my face as often as I think of wronging her yet I am resolved to venture Body and Soul to do as you would have me, so don't fail to meet me as you said you would. For I shall bring along with me all the things I can lay my hands on. So no more at present but I remain yours till Death Ann Gill.

16. *The Reward of Cruelty* (Plate IV) from *The Four Stages of Cruelty*, 1750-51
Thomas Cook, After William Hogarth
(published by George, George and John Robinson, 1799)
Etching and engraving, 18 7/8 x 15 3/8 in.
Anonymous Gift, 00.138

Behold the Villain's dire disgrace! Not Death itself can end. He finds no peaceful Burial-place; His breathless Corse, no friend, Torn from the Root, that nicked Tongue, Which daily swore and curs'd! Those Eyeballs, from their Sockets wrung, That glow'd with lawless lust! his Heart, expos'd to prying Eyes, To Pity has no Claim: But, dreadful! from his Bones shall rise, His Monument of shame.

17. *Paul Before Felix*, 1752
Thomas Cook, After William Hogarth
(published by George, George and John Robinson, 1799)
Etching and engraving, 16 1/2 x 21 1/4 in.
Anonymous Gift, 00.149

And As He reasoned of righteousness, temperance and judgment to Come, Felix trembled.

18. *Analysis of Beauty* (Plate I) from *The Analysis of Beauty*, 1752 (The Statuary's Yard)
Thomas Cook, After William Hogarth
(published by George, George and John Robinson, 1798)
Etching and engraving, 16 1/2 x 21 9/16 in.
Anonymous Gift, 00.153

19. *Analysis of Beauty* (Plate II) from *The Analysis of Beauty*, 1753 (The Country Dance)
Thomas Cook, After William Hogarth
(published by George, George and John Robinson, 1798)
Etching and engraving, 16 1/2 x 21 1/2 in.
Anonymous Gift, 00.154

20. *Canvassing for Votes* (Plate II) from *Four Prints of an Election*, 1755-58
Thomas Cook, After William Hogarth
Etching and engraving, 16 3/4 x 21 3/4 in.
Anonymous Gift, 00.150

21. *The Polling* (Plate III) from *Four Prints of an Election*, 1755-58
Thomas Cook, After William Hogarth
(published by George, George and John Robinson, 1801)
Etching and engraving, 16 7/8 x 21 15/16 in.
Anonymous Gift, 00.152

22. *France* (Plate I) from *The Invasion*, 1756
Thomas Cook, After William Hogarth
(published by George, George and John Robinson, 1798)
Etching, 15 1/4 x 18 1/2 in.
Anonymous Gift, 00.143

With lantern jaws and croaking gut, See how the half-starv'd Frenchmen strut, And call us English Dogs! - But soon we'll teach these bragging Foes, that Beef & Beer give heavier blows, Than soup & Roasted Frogs. - The Priests inflam'd with riteous hopes, Prepare their Axes, Wheels and Ropes, To bend the Stiff-neck'd sinner; - But should they sink in coming over, Old Nick may fish 'twixt France & Dover, And catch a glorious Dinner.

23. *England* (Plate II) from *The Invasion*, 1756
Thomas Cook, After William Hogarth
(published by George, George and John Robinson, 1799)
Etching, 15 1/2 x 18 7/8 in.
Anonymous Gift, 00.142

See John the soldier, Jack the Tar, with Sword & Pistol arm'd for War, should Mounsr dare come here ! - The Hungry Slaves have smelt our Food, they long to taste our Flesh and Blood, Old England's Beef and Beer! - Britons to Arms! and let 'em come, Be you but Britons still, Strike Home, And Lion-like attack 'em; - No Power can stand the deadly Stroke, That's given from hands & hearts of Oak, With Liberty to back em.

24. *Pit Ticket: The Cockpit*, 1759
Thomas Cook, After William Hogarth
(published by George, George and John Robinson, 1796)
Etching and engraving, 15 7/8 x 18 1/4 in.
Anonymous Gift, 00.137



25. *John Wilkes, Esq.*, 1763 (above)
Thomas Cook, After William Hogarth
(published by George, George and John Robinson, 1800)
Etching, 15 9/16 x 10 1/8 in.
Gift of Mr. and Mrs. Philip Pinsof, 00.241

26. *The Bruiser*, 1763
Thomas Cook, After William Hogarth
(published by George, George and John Robinson, 1800)
Etching and engraving, 18 9/16 x 15 9/16 in.
Anonymous Gift, 00.217

27. *William Hogarth Painting the Comic Muse*, 1764
Etching and engraving, 16 1/4 x 14 1/2 in.
Museum purchase, 2004.6.2

28. *Tail Piece: The Bathos or Manner of Sinking in Sublime Paintings inscribed to the Dealers in Dark Pictures*, 1764
Thomas Cook, After William Hogarth
(published by George, George and John Robinson, 1798)
Etching and engraving, 16 x 18 5/8 in.
Anonymous Gift, 00.145

William Hogarth: British Satirical Prints

February 7 — April 13, 2008



3. *The Arrival of the Harlot in London* (Plate I) from *A Harlot's Progress*, 1732

William Hogarth: Pioneer of the Print Series and Master of the Satirical Portrait

“[I] treat my subjects as a dramatic writer; my picture was my stage.” —William Hogarth

The English painter and engraver William Hogarth was born, in London, in 1697. At an early age, he apprenticed with a silversmith and learned to engrave the trade, or shop cards that were used to advertise businesses. He also took art classes at St. Martin’s Academy and studied painting with Sir James Thornhill. Hogarth worked for a number of print sellers before he became an independent book illustrator. Among his finest illustrations are the ones he created for Samuel Butler’s satirical poem *Hudibras*, these serial images led to Hogarth’s later illustrated stories, or progresses. Hogarth chose not to engrave the work of other visual artists;¹ rather, he preferred to be recognized for his own work, which he began publishing in 1720. Etching and engraving, at the time, enabled artists to sell their images to a wider audience and thereby earn a living.

Influenced by Dutch genre paintings and the theatrical style of Antoine Watteau, Hogarth created group scenes that deal with everyday themes, which he called “modern moral subjects.”² His oeuvre ranges from realistic portraits to narrative series with didactic underpinnings. Like the printmaker Jacques Callot, Hogarth became a master at creating complex dramatic scenes, as in *Hudibras Encounters the Skimmington*, plate VII from the series *Large Illustrations for Samuel Butler’s Hudibras*, 1725–26. His figures were increasingly set in a context that enriches our understanding of each individual and his or her situation. An example is *A Harlot’s Progress*, of 1732, Hogarth’s moralizing tale of a country girl who moves to London, only to find herself entrapped into a world of prostitution. The series, followed by *A Rake’s Progress* in 1735, established Hogarth’s reputation.

Hogarth entertained his audiences with his story cycles; many are in *William Hogarth: British Satirical Prints*, which deals with social, historical, and political issues of the time. Drawn exclusively from the Haggerty Museum of Art collection, this exhibition focuses on



5. *The Harlot at Her Dwelling in Drury Lane* (Plate III) from *A Harlot’s Progress*, 1732

Hogarth’s series and his portraits. The corruption and malevolence in society are exposed in a number of featured prints, including *A Harlot’s Progress* and *The Four Stages of Cruelty*, while disdain for the long-winded and lecherous preacher is evident in *The Sleeping Congregation*. Contemporary political events, such as the Franco-Indian War (the Seven Years’ War) and the Oxfordshire parliamentary election of 1754, are the basis for *The Invasion* and the *Four Prints of an Election* series.

Hogarth worked in oil on canvas before publishing the same subjects as prints, although some series were conceived solely as engravings. The image, copied usually from a drawing or oil, is reversed when printed. Some of Hogarth’s prints are based on preliminary drawings, such as *The Four Stages of Cruelty*. More often, he worked directly on copperplate and included text to elucidate the scene.

Hogarth drew inspiration from his surroundings and, in turn, benefited from growing public approval fueled by



1. *Hudibras Encounters the Skimmington* (Plate VII), from the series *Large Illustrations for Samuel Butler’s Hudibras*, 1725–26

recent social and political changes. From the Glorious Revolution, in 1688, which marked the end of the Stuart dynasty and the beginning of William of Orange’s reign, the economy in Britain began improving. Under the Whigs, who supported parliamentary authority, the middle class became more prosperous, and the demand for art and literature grew. Artists looked to this part of the populace for support, and offered them a reflection of their own lives and the world around them. Many of Hogarth’s figures were recognizable.³ The settings and characters in many prints were familiar to such audiences as those in *A Harlot’s Progress*, a series that emerged from a single genre painting.

Contemporary events and attitudes influenced Hogarth. “The most important historical phenomenon of [Hogarth’s] time was the rise of collecting, of the Dilettanti Society, of the Grand Tour, and of all the sources that stocked a house and garden with curiosities.”⁴ The Society of Dilettanti was composed of elite travelers who had crossed the English Channel to visit the major cities of Europe. Such a tour might include visits to Paris, Florence, Pisa, Venice, Rome, and Naples, among other cities, before returning through Germany, Holland, and Flanders. Once home, these gentlemen surrounded themselves with their new cultural artifacts. Hogarth satirized these peregrinations by mocking social climbers. In his visual narratives, “The sitters are often subordinated to the very milieu that is supposed to define them and their prosperity.”⁵

Hogarth borrowed from the visual and performing arts. His preference for such grand masters as Rembrandt and Raphael, as opposed to their imitators, can be seen in *Paul Before Felix*, 1752, from the Haggerty collection. The print, based on a painting done for the Lincoln’s Inn Hall, London, has all the characteristics of a classic biblical scene. The artist drew from the theater and popular performances familiar to his audiences to create a new genre. “With Hogarth was born the rendering of a domestic moment, or occasion, without the sitters showing consciousness of the painter and with a certain casual drama of everyday circumstances. . . . He ignored conventional poses or used them as an exposure of false pretensions.”⁶ An example of Hogarth’s wit, also in the exhibition, comes from *The Beggar’s Opera*, (*When My Hero in Court Appears*), 1731. In this print, Andrew Stevens notes, “Hogarth’s depiction juxtaposes the characters with the upper-class audience implying that it is not the poor who are being satirized in [John] Gay’s opera, but the rich.”⁷

A Harlot’s Progress

In 1732, subscriptions to *A Harlot’s Progress*, Hogarth’s first major print series, were sold in London. Each set of six prints—based on the paintings which are no longer extant⁸—is a visual diary of the life of Moll Hackabout. The protagonist is an amalgam of the fictitious heroine in Daniel Defoe’s *Moll Flanders* and the infamous prostitute named Kate Hackabout. The images are drawn from Dürer’s religious woodcuts, according to the scholar Ronald Paulson, but what is novel is “the realistic force and thoroughness with which he depicted the situation and its consequences.”⁹ The series in the

exhibition is from the second edition, published in 1744. For this version, Hogarth added a small Latin cross in the margin below each image, and made some minor changes to the plates. The series proved extremely popular. More than twelve hundred sets were sold, along with numerous pirated copies. The success of *A Harlot’s Progress* led to *A Rake’s Progress* and then *The Four Stages of Cruelty*, a series of prints on the life of the nefarious Tom Nero, a boy whose cruelty toward animals and murderous proclivity cost him his life.

A highly skilled inventor of stories, Hogarth combined aspects of portraiture with genre and history painting



13. *The First Stage of Cruelty* (Plate I) from *The Four Stages of Cruelty*, 1750–51

to create his modern moral subjects. Described by his literary friend Henry Fielding as “comic history paintings,” these efforts, and their prints, introduced a new category of art to the market. By infusing his narrative compositions with irony and adding comic anecdotes, Hogarth appealed to collectors. “One of the things that endeared [Hogarth] most to his fellow countrymen was his staunch opposition to foreign fripperies and to all the Frenchified tastes which richer and more impressionable and better-mannered young men brought back from their Grand Tours on the continent.”¹⁰

By mocking the mores of high society, Hogarth created a market, among the middle and lower classes, by producing multiple editions of individual prints, suites or series of prints, and bound collections of his work. Like many artists, Hogarth used both heavy and light-weight paper to create two categories of prints: one for those with more money, and one for those with less.¹¹ By the 1730s, he was well established as an artist, but the avarice of print sellers and pirates who controlled distribution prevented him from always receiving the

royalties he deserved. He, along with others, fought for passage of a copyright act for prints by petitioning Parliament for protection against piracy. In 1735, Hogarth and his contemporaries received a legal guarantee in the form of the Engravers’ Copyright Act, also known as Hogarth’s Act.¹² Later that year, Hogarth established St. Martin’s Lane Academy, a school for young artists and a professional guild.

As a satirist, Hogarth continued to invent tales that were designed to reform audiences. The images that he drew for *The Four Stages of Cruelty*, and then engraved, were intended to shock. According to the artist, they were created “in hopes of preventing in some degree that cruel treatment of poor Animals which makes the streets of London more disagreeable to the human mind, than any thing what ever.”¹³ The protagonist of the story becomes, in the last scene, the corpse publicly dissected before a gallery of onlookers. In a twist of fate, the inhumanity of Tom Nero’s actions is redressed when his heart becomes a dog’s treat. In a similar fashion, *The Cockpit*, 1759, attacks the popularity of cockfighting. While the cartouche at the bottom of the print describes the practice of baiting cocks against one another as “Royal Sport,” Hogarth mocks the audience. The group, centered by Lord Albemarle Bertie, a blind man whose pose mimics Christ in Leonardo’s *Last Supper*, represents society. Avarice, corruption, and greed are the true themes of this work.

In 1753, Hogarth continued to educate the populace by publishing *The Analysis of Beauty*, a treatise critical of art academies, copying, and the preference for idealized images. As stated in its subtitle, this book was “written with a view of fixing the fluctuating Ideas of Taste.” The *Analysis of Beauty* is also a set of two engravings designed as collectibles. Both prints are framed by illustrations relating to Hogarth’s theories on aesthetics. The first print, of a courtyard filled with statuary, evokes the collection of sculpture that inspired Socrates’ thoughts on the nature of beauty. The classic works reproduced in the print include the *Laocoön*, *Apollo Belvedere*, and *Farnese Hercules*, along with Dürer’s illustrations of anatomy. The second print is of a land dance, “said to represent the Wanstead Assembly with the Earl of Tynley and his household,”¹⁴ a subject that Hogarth painted in the early 1730s.

In his last series, *Four Prints of an Election*, 1755–58, Hogarth is even-handed in his criticism of the political parties. Inspired by the Oxfordshire parliamentary election of 1754, the prints, based on paintings, trace the progression of an election from its preliminary stages to the celebrations of the victorious candidate. Plates II and III of the series—*Canvassing for Votes* and *The Polling*, from the Haggerty collection—illustrate the corruption and malfeasance in a series of comical vignettes designed to curb the criminal opportunism that was rampant in society.

Hogarth’s Portraits and Self-Portraits

A master of caricature, Hogarth was not averse to painting himself into a scene. His image appears in two of the prints in the exhibition *O the Roast Beef of Old England* (or *The Gate of Calais*), 1748–49, and in his

self-portrait of 1764 entitled *William Hogarth Painting The Comic Muse*. In the former, the artist appears in profile on the left-hand side, sketching in his notebook. The hand on his right shoulder, coupled with the halberd above his head, suggests his imminent arrest. While in Calais, Hogarth was accused of being a spy, and, in his own words, held until “the wind changed for our coming away to England where I no sooner arrived but set about the Picture.”¹⁵ The title of Hogarth’s engraving comes from Henry Fielding’s *Grub-Street Opera*, 1731, a burlesque play in three acts that was popular at the time.

On August 14, 1746, Hogarth met the Scot, Simon Fraser, Lord Lovat (c.1667–1747), at an inn in St. Albans. Described as a rogue’s rogue, Lord Lovat was known for his betrayals and the brutal assault upon his cousin’s widow. He was among those defeated at the Battle of Culloden and convicted of treason against the Crown. Hogarth’s portrait of Lovat, with his memoirs, is an in-depth character study. Priced at only one shilling, this famous criminal portrait was among the artist’s most popular.

After John Wilkes lambasted Hogarth in print,¹⁶ the artist sketched the politician as a cross-eyed pundit with a wig of horn-like locks and the “Cap of Liberty on the Staff of Maintenance” over his head. The subsequent print, *John Wilkes, Esq.*, published in 1763, sold for a shilling. This did not, however, end the dispute. In defense of his friend, the poet Charles Churchill attacked Hogarth’s character as well as his work and writings. Not to be outdone, the artist reworked the plate he had used for *Gugliemus Hogarth* to create *The Bruiser*, a scathing portrayal of Churchill as a drunken bear, accompanied



26. *The Bruiser*, 1763



12. *O the Roast Beef of Old England, or The Gate of Calais*, 1748–49

by Hogarth’s dog relieving himself on a copy of “an [E] pistle to W. Hogarth by C. Churchill.” The three books, by Shakespeare, Milton, and Swift, shown in the original print have become the *Great George Street*, *A List of the Subscribers to the North Britons* and “*A New way to Pay Old Debts*,” *A Comedy*, by Massenger. Both poke fun at Wilkes, who struggled financially as publisher of the *North Briton*.

Hogarth’s final self-portrait, *William Hogarth Painting the Comic Muse*, was produced in 1758, the year he was promoted to “Sargeant-Painter to His Majesty” by the Duke of Devonshire. In this print, he proffers himself, seated before an easel, painting a full-length portrait of Comedy. To the right, plate I of *The Analysis of Beauty* protrudes from a book, presumably, of the artist’s treatise and philosophy on aesthetics. Hogarth presents himself in profile as an artist and author. His profile is comparable to that in *O the Roast Beef of Old England*, where he is sketching the Gate of Calais.

Hogarth’s last completed engraving, depicting Bathos, is a fitting culmination of his thoughts on state of affairs in England. The print, entitled *Tailpiece: The Bathos or Manner of Sinking in Sublime Paintings Inscribed to the Dealers in Dark Pictures*, 1764, features such complex iconographic details and inscriptions as “The World’s End.” In the center of the print, a dejected

Time breaks his pipe in two. This action, the word “*Finis*” in the smoke above, and the multiple references to the end serve as *memento mori*, or harbingers of death. The smoke also suggests Psalm 102:4, which reads, “For my days are consumed like smoke.”¹⁷

Through his serial prints, Hogarth captured eighteenth-century Britain. His work was not merely entertaining or illustrative but satirical and socially critical. His introduction of a new genre in the form of the modern moral subject, coupled with his ability to create lucid images of these moralizing tales, made him popular among the middle class. Such artists as Rowlandson, Gilray, Heath, and Cruikshank followed in his footsteps by continuing the tradition of British satirical art, while Thomas Cook (1744–1818) engraved many of Hogarth’s images after the artist’s death, thereby ensuring the spread of his work.

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