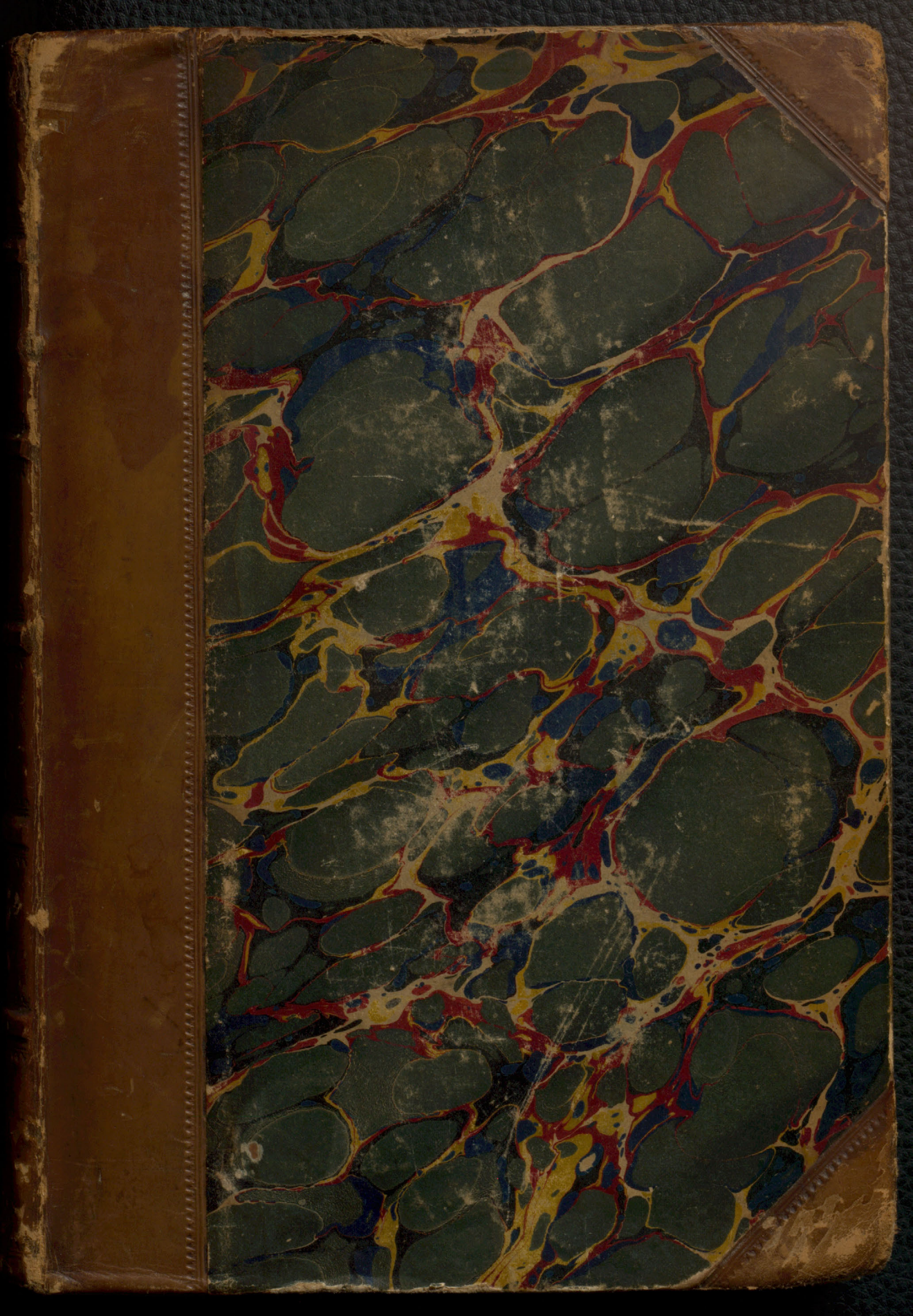


ex LIBRIS
Except the Lord build
the house they Labour
in vain that build it
Lawrence Lande

yt ye
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Wher
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Unto alle & sondrie.

Know ye hereby
Architect Master C. F. A. Voysey
eretofore of Queen Anne's Gate

ath now removed unto
e commodious premises
situate at ye Broadwaye Chambers
Westminster

re from henceforth all ye
raft of ye master architect
will be exercised.

CIↃIↃCCCLXXXII

Etchd by Sam Ireland

Wm. HOGARTH

From an Original Picture painted by himself

in the possession of SAML. IRELAND

GRAPHIC ILLUSTRATIONS

OF

HOGARTH,

FROM

PICTURES, DRAWINGS,

AND

SCARCE PRINTS

IN THE POSSESSION OF

SAMUEL IRELAND,

AUTHOR OF THIS WORK;

OF

A PICTURESQUE TOUR THROUGH HOLLAND, BRABANT, &c.

AND

OF THE PICTURESQUE BEAUTIES OF THE RIVERS
THAMES AND MEDWAY.

LONDON:

PUBLISHED BY R. FAULDER, NEW BOND STREET;
AND J. EGERTON, WHITEHALL.

M DCC XCIV.

PREFACE.

AN early regard and reſpect for the extraordinary talents of our countryman Hogarth, have been amongſt the principal reaſons that induced the author to lay theſe ſlight memorials of him before the public. When very young he caught a liking, indeed a ſtrong partiality, for the productions of this unrivalled Genius, this Pupil of Nature, born with talents to render him equally eminent both as a painter and engraver: and he ventures to hope that he does not too far flatter his own taſte when he is willing to perſuade him-

himſelf that he is alſo gratifying that of the public, if he ſhall be able to reſcue from oblivion any genuine and authenticated traces of ſuch a man.

A PURCHASE from the late Mrs. Hogarth in the year 1780, made a conſiderable addition to the pictures, drawings, and prints in the author's collection. Through this and other channels, he finds himſelf enabled to convey to the public a number of curious productions from the pencil of our artiſt; and ſuch as either have not been communicated to them, or at leaſt have not been authenticated as his.

SOME of the earlieſt ſpecimens of them, it muſt be admitted, though of a curious nature, cannot be thought ſo intereſting as his larger works, yet, as they are original,

ginal, and, in many inſtances, ſtrongly ſhew a promiſe of Hogarth's future fame, they may with propriety be allowed a place in this publication.

THE firſt efforts of genius ſhould always be treaſured and noted with the minuteſt attention and care: they indicate the manner in which rare endowments firſt unfold themſelves; and the progreſſive gradations of a mind towards that excellence, which in Hogarth, it is acknowledged on all hands, was attained.

AFTER what has been ſaid, the author feels it an indiſpenſable duty to add that a ſmall number of theſe plates were by him made public a few years ſince. They were meant only as ſpecimens for cabinet uſe and for the col-

lectors

lectors of Hogarth's prints; of courſe the impreſſion was not ſo numerous as that they could have paſſed into many hands, or that it could have anſwered the purpoſe of a general publication.

The intention of this work is to preſent to the public, copies of ſuch ſpecimens only as are in the poſſeſſion of the author; with a ſingle exception the tracing of the Rape of the Lock. This is taken from a very rare print in the valuable collection of the Hon. Horace Walpole, the preſent Earl of Orford, by whoſe pemiſſion it was made.

The etchings in this volume are principally by the author; but he has received very conſiderable aſſiſtance from his daughters, whoſe great attention to

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the ſpirit and character of the originals will, he is induced to flatter himſelf, procure from the public that approbation which, perhaps with ſome partiality, he conceives to be due to their merit.

The volume conſiſts of ſixty engravings. Thoſe which are from original prints are either unique, or ſo very rare, as to leave a preſumption, from the great prices they have drawn from the pockets of individuals, that they have ſome claim to the attention of the public. If, nevertheleſs, in the rigor of criticiſm, cenſure ſhould fall upon any of them, as ſcarce worthy of the public eye, let that cenſure be ſoftened by the conſideration, that the early dawning of Genius, raiſing itſelf into

notice by labors not of the highest interest or much public expectation, has of late received a sanction, from the avidity with which they have in many instances been sought after, both by the learned and great: and the prices they have also given for the originals of these prints will justify this attempt to lay before the public a close representation of them, at a much more moderate price.

The author flatters himself that he has brought such proofs of the originality of the plates introduced in the course of this work, as to remove all doubt or question upon the subject.

The merits of Hogarth are so universally known that the author has thought it needless to add his tribute

or

or to give any particular commendations, beyond ſuch as neceſſarily obtruded themſelves in the character of remarks or ſtrictures on the ſpecimens exhibited in this volume: if he has occaſionally glanced at other publications, it has been only to point out ſome curious circumſtance, or introduce ſome paper in his poſſeſſion, which he thought might tend to illuſtrate the general idea of the artiſt.

The portrait of Hogarth, that is prefixed to this work, is from an original picture in oil by himſelf; and, if reliance may be had on the teſtimony of the late Mrs. Hogarth, Mr. Paul Sandby, the late Mr. Theophilus Forreſt, and other of the artiſt's particular friends who have ſeen it, the likeneſs will be

thought ſufficient to recommend it to the place it holds.

In the index to the prints is given, ſo far as has come within the author's knowledge, the price for which each has ſold, either at public ſale or by private contract. In this liſt of prices it will be found that thirty-three of the original prints, amongſt the number of thoſe ſelected in this volume, have ſold for upwards of two hundred and ſeventy pounds; a much larger ſum than it is preſumed has ever been produced by the ſale of an equal number of prints of any one maſter, Engliſh or Foreign.

PRINTS

PRINTS

CONTAINED IN THIS WORK:

TO WHICH ARE ADDED

THE PRICES THAT MANY OF THE ORIGINAL IMPRESSIONS HAVE SOLD FOR.

	Page.	*l.*	*s.*	*d.*
PORTRAIT of William Hogarth	1			
A Shop Bill in the Style of Callot, (unique)	3			
Arms of Ellis Gamble, a Direction Card, (ditto)	7*			
An Angel holding a Palm, a Shop Bill	8	7	0	0
Rape of the Lock, ſmall oval	8*	33	0	0
Search Night, ditto	9	10	0	0
A Funeral Ticket	10	10	10	0
A Midnight Scene, a Shop Bill	12			
Arms of the Dutcheſs of Kendall	13	10	10	0
A Shop Bill, Mary and Ann Hogarth	15	8	8	0

A Shop

A Ticket

Garrick

GRA-

GRAPHIC ILLUSTRATIONS

OF

HOGARTH.

WILLIAM HOGARTH was deſcended from a reputable family in Weſtmoreland: he was born in London in 1697, but the preciſe ſpot is not clearly aſcertained by any of his biographers, nor is it of much conſequence to our preſent purſuit; it was, however, moſt probably in the pariſh of St. Martin's Ludgate, where his father reſided ſeveral years in the capacity of a ſchool-maſter, and occaſionally ſuperintended a literary publication.

To this purſuit he appears to have brought a conſiderable ſhare of learning, and with it, its uſual concomitant—a ſlender ſhare of fortune. What

portion of this learning devolved on his ſon we know not; but, from the father's literary avocations, there is reaſon to believe that his education was not neglected. What may have been wanting in ſcholaſtic knowledge, it muſt be allowed, was compenſated by the richer gifts of Nature.

At an early age he betrayed a ſtrong bias for the arts; and, having made ſome progreſs in drawing, was, at the uſual period, apprenticed to an engraver of plate, in Cranbourn Alley, Leiceſter Fields.

In the beginning of the preſent century the arts had ſcarcely begun to dawn in this country. Portrait-painting was the utmoſt ambition of our artiſts; in that of hiſtory ſcarcely any patrons were to be found among us; conſequently, few profeſſors. Engraving was ſtill at a lower ebb: we had few who were of eminence in that line. France and Italy furniſhed us with all we wanted; and the art of engraving ſeemed to be either above or below our comprehenſion. At this taſteleſs period was our unrivalled Hogarth deſtined to the loweſt of all the branches in the art;

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Will.m Hardy
GOLDSMITH
and Jeweller in Ratcliff highway
near Sun Tavern Fields.
Sells all sorts of
Gold and Silver Plate &c.
Hogarth del.

engraving on plates and dishes; with few competitors even in this line to urge him to a rivalship; without any example before him worthy of the imitation of genius. Yet, under these inauspicious circumstances, we find the earliest attempts of our pupil of Nature fraught with a degree of taste and skill, unknown even to others of the same profession. To this superiority we may impute his happy selection of a model from a neighbouring country, the celebrated CALLOT; who is deservedly allowed to have been one of the most skilful and accomplished artists of the last century. Hogarth's partiality for the works of this great genius has been generally admitted: a strong resemblance of manner both in their stile and execution is every where so discernible as to confirm the idea. We are happy in having an opportunity of ascertaining the fact here alluded to, by the annexed copy of a print, in which the style of Callot's engraving, particularly in the figure, is very strongly marked. I regret that the card is not perfect. The original was given to me, in its present mutilated state,

as an early performance of Hogarth's, by his friend, the late Mr. Bonneau; who received it from him as a very early production. To this gentleman I am likewiſe obliged for ſeveral other very ſcarce prints, introduced in the courſe of this work.

HOGARTH has been frequently cenſured for a want of elegance in the drawing of his human figure. This cenſure may appear juſt in the mind of an enthuſiaſtic admirer of the Italian ſchool, where artful combinations are often found to exceed the charms of Nature, even in her moſt perfect forms. Such are the models of the Apollo, Belvidere, and Venus de Medicis. Theſe elegancies are fair ſubjects for contemplation: but looking into Nature, as ſhe is, they are ſo unlike what we generally find there, that they can only be conſidered as beautiful exaggerations, exiſting merely in marble and plaiſter of Paris.

"God never made his works for man to mend."

HOGARTH, who painted what he ſaw in real life only,

only, made but little uſe of theſe ideal beings: he conſidered, with our great ethic writer, that "the "proper ſtudy of mankind is man;" and, on that principle we ſeldom find him ſearching in courts for the truth of Nature, where he was conſcious it was not to be found. The acuteneſs of his eye, and excellence of his judgment, cannot be more ſtrongly marked than in his avoiding the errors of his model Callot; in whoſe works we generally find the human figure extended to nine or ten heads in height, which in a well formed man is not more than eight. The legs of his figures are likewiſe in general as much too long, as the body is too ſhort, and the head is uſually diminutive beyond all proportion. Callot's figures thus formed it may be truly ſaid are deſigned for running away, while thoſe of Hogarth, by their ſquareneſs and ſtrength are made to ſtand their ground. On the whole, we are rather inclined to think, that, by the true ſcale of judging, our artiſt will be found to be nearer the truth of Nature, and will ſtand the teſt of criticiſm better, than either Callot or the more refined Italian

maſters.

maſters. Of the many works that were neceſſarily produced by Hogarth, in the courſe of his apprenticeſhip, few, comparatively, have appeared that are decidedly of his hand. We are told he was ſo induſtrious and attentive to the intereſt of his maſter, during his ſervitude, as to have been, in the latter part of it, his chief ſupport, as well of that of his own family. This induſtry muſt have produced innumerable works; and the only reaſon to be aſſigned for their ſcarcity, is their having been principally done on pieces of plate; from which either no impreſſion was taken, or, if taken, was merely for the uſe of the artiſt, in the courſe of his buſineſs. Thoſe of his early works, which I have had an opportunity of examining, have been marked with ſingular character, and a degree of taſte and judgment peculiar to himſelf. In his ornaments there is a playfulneſs of fancy; and the curve, or line of beauty, of which he has ſo copiouſly treated in his analyſis, ſeems, even at that early period, to have been perfectly underſtood by him. This opinion is advanced and hazarded from a full conviction of its truth.

The

The ſpecimens here ſelected, it is preſumed, will prove this aſſertion to be true, and in part reſcue his early productions from that contempt which has with ſome acrimony been occaſionally thrown out againſt them.

To theſe ill-founded criticiſms we pay but little reſpect; the authors of them have in all probability never had an opportunity of examining his early works, or, if they have, may have wanted ſkill to form a proper judgment of their merits. It is from the ſtyle and manner in which a deſign is executed that the candid will be led to form a true eſtimate of the merits of an artiſt, not from the nature of the ſubject, which, in theſe caſes, is uſually pointed out by his employer.

The card engraved for his maſter Ellis Gamble, which is I believe a unique print, was in all probability, one of his earlieſt productions: when we conſider attentively the nature of the profeſſion in which Hogarth was deſtined to drudge, that of merely engraving coats of arms and cyphers on various metals, this early attempt, at an

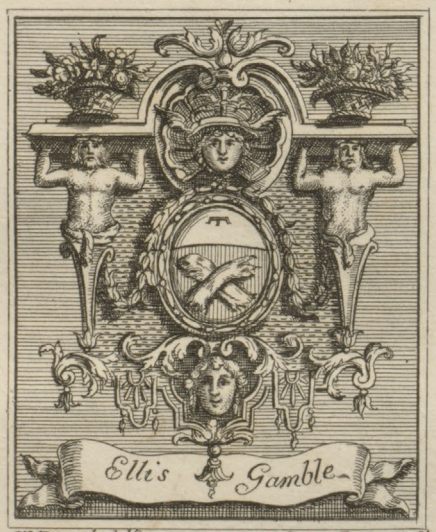
exertion

exertion of taſte, muſt be admitted as a ſtrong mark of genius, in his uncultivated mind.

The introducing of the head of Mercury above the ſhield, is happily applied to the nature of a buſy trade, in which his employer was cloſely engaged; and is an idea rather above the capacity of young artiſts in general at ſo early a period, eſpecially when placed in this humble branch of the profeſſion. The ornaments introduced have a ſuperior degree of invention, and even elegance, particularly in the diſpoſition of the feſtoon of huſks and leaves that are ſuſpended round the ſhield. This little deſign, taken altogether, we are inclined to think, is, in point of taſte and execution, inferior to few things of the kind that have fallen within our obſervation even of a much later date.

The print that follows is another early attempt of Hogarth while in the ſervice of his maſter, and was evidently deſigned for his ſhop bill: being intended for more general uſe, than the preceding print, we find the ſtrokes of the graver much more bold and firm. Whether by accident or

deſign



W. Hogarth del.^t Saml Ireland f.^t


Ellis Gamble
GOLDSMITH,
at the Golden Angel in
Cranbourn-Street,
LEICESTER-FIELDS.
Makes, Buys, & Sells all
sorts of Plate, Rings, &
Jewells, &c.
Ellis Gamble
ORFEURE,
a L'Enseigne de l'Ange d'Or
dans Cranbourn-Street
LEICESTER-FIELDS
Fait, Achete, & Vend toutes
sortes d'Argenterie, Bagues,
& Bijouxs, &c.
A.M. Ireland sc.

design we know not, but he has given to the right hand of the Angel a finger too much. A redundancy of the same kind, we observe in his print of The Sleeping Congregation, where he has intentionally added a joint more to the thigh of the angel, than is usually found in the works of Nature. The original of this print is become extremely scarce; and although an early production, and without name or date, has yet established itself, in the minds of the most scrupulous connoisseur, as a genuine work of Hogarth.

I HAVE every reason to suppose the very scarce print on the subject of the Rape of the Lock of which a tracing is here annexed from an original print in Lord Orford's valuable collection, must have been one of his earliest productions; as that charming poem made its appearance, enriched with the machinery of the sylphs, &c. in the year 1712. But what were Sylphs and Gnomes to young Hogarth? The sportive fancy of Pope, displayed in a manner so exquisitely neat and picturesque, might have fascinated the congenial mind of some romantic tyro in the graphic art, and

have

have drawn him irreſiſtibly to the attempt of expreſſing with his graver, what the poet had ſo happily deſcribed with his pen. But the genius of this pupil of Nature ſoared not to the airy regions of poetic frenzy: thoſe viſionary ſcenes ariſe in groves and ſolitudes. Born and bred in the buſtle of a vaſt city, the paſſions and humours of men had made an early impreſſion on the lively imagination of our young artiſt, and concentrated all its powers. He therefore contented himſelf with etching that incident in the poem which beſt ſuited his ſatirical turn of mind.

The ſcene of action in this little print we preſume to be that, where Sir Plume[1] is commiſſioned by the lady[2] to demand the raviſhed lock from her beau[3].

" She ſaid; then raging to Sir Plume repairs,
" And bids her beau demand the raviſh'd hairs:
" Sir Plume (of amber ſnuff-box juſtly vain,
" And the nice conduct of a clouded cane)
" With earneſt eyes and round unthinking face,
" He firſt the ſnuff-box open'd, then the caſe

[1] Sir George Browne. [2] Mrs. Arabella Fermor. [3] Lord Petre.

" And


Hogarth delt


Hogarth delt

"And thus broke out—My Lord, why, what the devil?
"Z—ds! damn the lock! 'foregad, you muſt be civil!
"Plague on't 'tis paſt a jeſt—nay, prithee, pox!
"Give her the hair—he ſpoke, and rapp'd his box."

THIS engraving is reported to have been done by Hogarth on the lid of a gold ſnuff-box, and preſented to ſome gentleman who is characterized in the poem.

THE extravagant price which an original impreſſion of this print produced at the late Mr. Gulſtone's ſale in 1786, leaves no reaſon to ſuppoſe that it was deficient in merit: at leaſt, in the eye of the purchaſer; who paid for it three and thirty pounds! The ſtyle and manner of its execution will be beſt explained by the print that is placed beneath it, which, I believe to be equally ſcarce with the former. The original is an impreſſion taken from the lid of a tobacco box, ſaid to have been engraved for a Capt. Johnſon: it has been twice ill-copied, under the names of the Frolic, and Search Night. Under the latter title, Lord Orford ſays of it, in his catalogue, that "it is a very bad print; and he believes an impoſition."

It is certainly very bad; but evidently copied from Hogarth. This engraving, neither in design nor execution, adds much to the fame of our artist; but his juvenile age, being then only 17, will amply apologize for any of its defects.

The annexed etching is from a very scarce and avowed print by Hogarth, known by the appellation of the Funeral Ticket. Such is the scarcity of this print (of which probably many hundred impressions have been taken) that I know of only two others extant, one of which is in the collection of Lord Orford. It is in works of humour that our artist's talents at a more advanced period stand pre-eminent. Yet in this early production, which in its nature does not admit of much humorous exertion, we find some small traits of it; particularly in the face and attitude of the clerk who precedes the procession, and in whom we cannot help noticing a species of grimace, which rather oversteps the modesty of nature; while the clergyman, who takes the lead amongst the supporters of the pall, is, if we may judge by his round and smirking set

of

Wm. Hogarth delt. J. Ireland sc

You are desired to Accompany ye Corps *of* *from*
h late Dwelling in *to*
on *next at* *of the Clock in the Evening.*

Provided by Hogarth on Drury Undertaker in King-street Westminster

of features, perfectly pleaſed with his ſituation, and more deſirous of captivating the living with his own ſweet perſon, than properly or even decently diſcharging his duty as a companion of the dead. It is a kind of face that would not at any rate, or under any conduct, according to Sable's opinion in Steele's Grief a-la-mode, have been thought worthy of ſo conſpicuous a ſituation, at leaſt he would not have been paid for it. In ſorting his mourners for the funeral, he ſays, "You that are to be mourners in this houſe put "on your ſad looks—this fellow has a good mor-"tal face—place him near the corpſe—That "wainſcot face muſt be a'top of the ſtairs—"let's have no laughing now on any provoca-"tion: look yonder that hale well-looking pup-"py! You ungrateful ſcoundrel, did not I pity "you, take you out of a great man's ſervice, and "ſhew you the pleaſure of receiving wages? Did "not I give you ten, then fifteen, now twenty "ſhillings a week, to be ſorrowful? And the "more I give you, I think, the gladder you are." —By the mournful geſtures of thoſe that follow,

 they

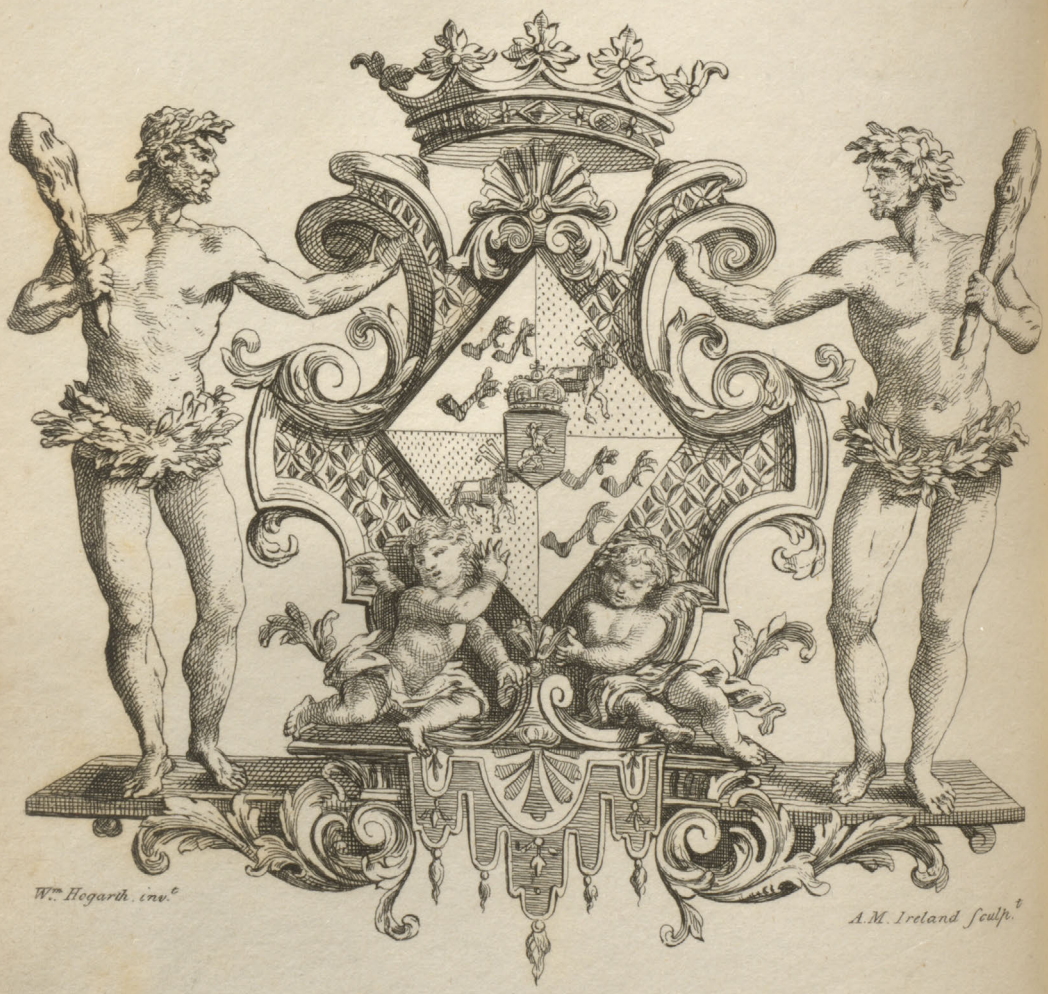
they are all well ſorted, and have enough of the *mortal face* to get a living in any of the families of death, and it may be that amongſt ſome of them there was "that within which paſſeth ſhew." The jovial party repreſented in the next print are of a different claſs: they ſeem little concerned at what may befall the morrow. In this ſcene Hogarth had more ſcope for his exertions; and allowing for ſome circumſtances introduced, which though not unnatural, are yet not over delicate, he has ſucceeded tolerably well. The figure ſmoaking is probably intended for his own portrait; it bears ſtrong marks of the features of his countenance.

It is not unlikely but that to this early thought of a ſcene of debauchery, we may be indebted for a work produced at a future period, on a much larger ſcale, and of great celebrity, his Midnight Converſation. There is a ſimilarity of deſign ſo evident in the two prints, as to leave no great reaſon to doubt the truth of the conjecture.

This little print is ſo very like the other early works of Hogarth both in the ſtyle and manner of

its

W Hogarth inv.



Arms of the Dutchess of Kendal

its engraving, as well as the ornaments and even the writing that is round it, as to place its authenticity out of all queſtion. A farther proof might be urged if neceſſary. It is totally unlike the manner of his contemporaries; amongſt whom it ſtood in ſuch a degree of repute, as to induce them repeatedly to copy it: three of theſe copies are now before us, and ſo ill executed as to be deemed mere ſervile imitations. The original of this print we believe to be unique, having never ſeen another impreſſion of it.

The etching of the arms of the Ducheſs of Kendall, that follows, is a fac ſimile of a very ſcarce, and avowed engraving of Hogarth.

This print may with great juſtice, and credit to the abilities of our artiſt, be held forth in this work as an exemplification of his ſuperior taſte and ſkill in the profeſſion. The boys are grouped with a ſimplicity and elegance in their attitudes, not unworthy the pencil of Cipriani; nor is the drawing of the ſavages who ſupport the armorial bearings leſs to be admired; the manner in which they are etched, denotes a freedom of ſtyle and

ſu-

ſuperiority of taſte, rarely to be met with in works of this kind.

THESE arms were engraved on a large ſilver diſh, which about fifty years ago, was ſent to Mrs. Godfrey, a ſilverſmith in Norris ſtreet in the Hay-market, to be melted down—of this fact I am informed by a Mr. Powel, now living; who, while it lay there, took from it three impreſſions. The lady for whom this plate was engraved was a German Counteſs named Erengard Schuylemberg. She came to England ſoon after the acceſſion of King George the Firſt to the throne, with whom ſhe is ſaid to have been cloſely connected. She was created in July 1716, in the ſecond year of his reign, Baroneſs of Dundalk in the County of Lowth, Counteſs and Marchioneſs of Dungannon in the County of Tyrone, and Ducheſs of the Province of Munſter, all in the Kingdom of Ireland; and in April 1719 received the additional titles of Baroneſs of Glaſtonbury in the County of Somerſet, Counteſs of Faverſham in the County of Kent, and Ducheſs of Kendall in the County of Weſtmoreland, all in the Kingdom of

Eng-

W. Hogarth del.t J. I. fe.

Mary & Ann Hogarth

from the old Frock-shop the corner of the Long Walk facing the Cloysters, Removed to ye Kings Arms joyning to ye Little Britain-gate, near Long Walk. Sells ye best & most Fashionable Ready Made Frocks, suites of Fustian, Ticken & Holland, stript Dimmity & Flanel Wastcoats, blue & canvas Frocks, & bluecoat Boys Dra.rs Likewise Fustians, Tickens, Hollands, white stript Dimitys, white & stript Flanels in ye piece; by Wholesale or Retale, at Reasonable Rates.

England. From the lozenge in which theſe arms are encloſed, this lady was evidently a ſpinſter. But it is ſomewhat ſingular, that the arms of a duke of Kendall ſhould have been engraved on ſome pieces of plate about that period, and that, evidently by the graver of Hogarth. Of theſe arms we have four different ſpecimens now before us, within a male ſhield, and with a ducal coronet. They may poſſibly have been her own arms as a German Counteſs, as the coronet though ducal, varies materially from that here introduced. If ſo, Hogarth might have copied them on her plate at her firſt arrival in this country, before ſhe received her Engliſh honours.

Though this lady had no ſon, ſhe certainly had a niece, or *nearer relative* named Meloſina de Schuylemberg, created Counteſs of Walſingham, Baroneſs of Aldborough in the County of York by patent, bearing date ſeventh April 1722. She married the late Philip Dormer Stanhope Earl of Cheſterfield, and died without iſſue in 1773.

The ſhop-bill engraved for his ſiſters, Mary and Ann Hogarth, being without a date, we place

among

among his earlieſt works. There is yet reaſon to believe that it was executed as late as 1725, the time when we are told they firſt commenced buſineſs. This period likewiſe agrees with the age of his ſiſters, who were then old enough to engage in ſuch an undertaking. The younger ſiſter Ann, by her monument in Chiſwick churchyard, we find was born in 1701. The originality of this print has never yet been doubted, even by the moſt ſcrupulous; its ornaments are bold and animated; and the maſterly, though careleſs, touch of the graver juſtly gives it a claim to approbation. The taſteleſs mode of dreſs at that time is prominent in this print, and at firſt glance may be ſome drawback to its merit: notwithſtanding this diſadvantage the figures appear eaſy and natural in their attitudes, particularly thoſe of the children. To condemn an artiſt for the vitiated taſte of the times in which he lived, is unfair. The very great merit of Sir Godfrey Kneller, as a portrait-painter, has frequently ſuffered in the eyes of the injudicious and inconſiderate, by not giving themſelves time to get the better of a diſ-

guſt

AT Mrs HOLTS,

Italian - Ware House

at ye two Olive Posts in ye Broad part of the Strand almost opposite to Exeter Change are Sold all Sorts of Italian Silks as

Lustrings, Sattins, Padesois, Velvets, Damasks,

&c.

Fans, Legorne Hats, Flowers, Lute & Violin Strings Books of Essences, Venice Treacle, Balsomes,

&c.

And in a Back Ware house all Sorts of Italian Wines, Florence Cordials, Oyl, Olives, Anchovies, Capers, Vermicelli, Bologna Sausidges, Parmesan Cheeses, Naple Soap,

&c.

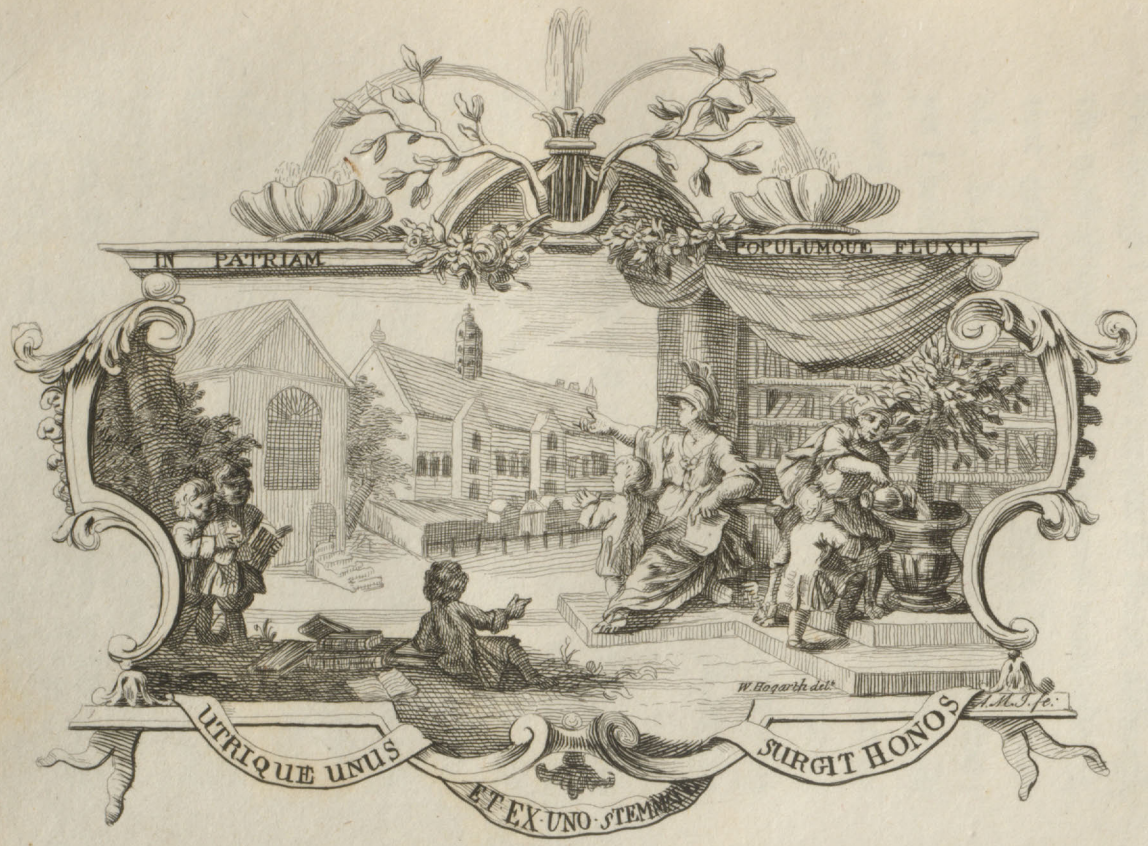
guſt conceived at the firſt glance from the ungraceful length and bulk of his periwigs.

The following print is ſelected as a farther ſpecimen of the early talent of Hogarth in the line of his profeſſion. The ornamental parts of this deſign compared with thoſe of the laſt print exhibit a ſtriking ſimilarity of ſtyle, particularly in the feſtoon of flowers, which ſeems to be his favorite decoration; and proves that, at a very early period, he was fully aware of the beauty of the waving line, above every other form that could be introduced. This print, though intended merely as a ſhop bill, is put together with no ſmall degree of knowledge in the ordinary affairs of commerce in our quarter of the globe. Mercury, the god of merchandize and gain, whether lawfully or unlawfully obtained, is here judiciouſly placed in the midſt of the ſcene of action: he ſeems aſſiduous in executing the orders of the civic figure, who repreſents Florence the capital of Tuſcany, and who is pointing to a jar of oil, one of the principal articles of the commerce of that country.

THIS fair city ſeems pouring its richeſt treaſures into the lap of Britain, as we may collect from the arms of England ſeen at the ſtern of the veſſel, which they are buſily loading. Nor has Hogarth forgot to introduce the other principal ſtates of Italy, Naples, Venice, Leghorn, and Genoa, as equally emulous to trade with our city of London, the great emporium of Europe. A city that, by its extenſive commerce, fully verifies the aphoriſm of Sir Walter Raleigh, delivered in the following words :—" Whoſoever commands the ſea, " commands the *trade*; whoſoever commands the " *trade* of the world, commands the riches of the " world, and conſequently the world itſelf."

FROM the many early productions of Hogarth, now before us, that bear no certain date, we ſhall only ſelect the following; which was engraved as a ticket for the ſchool at Tiverton, in Devonſhire. I am informed by the reverend Mr. Keates, the head maſter, that this plate was in common uſe, as an invitation card, to an annual dinner of the gentlemen educated at the ſchool; and muſt conſequently have produced many impreſſions:

yet


IN PATRIAM
POPULUMQUE FLUXIT
W. Hogarth del.
UTRIQUE UNUS
ET EX UNO STEMMA
SURGIT HONOS

yet, ſtrange! it is now become ſo ſcarce, although the moſt diligent ſearch has been made after it, that only two other prints have been obtained. It is placed here as an early production: yet I have reaſon to think it was not engraved till about the year 1740; as I am told by a gentleman, who went to ſchool there in 1736, that he does not remember to have ſeen it, till after his leaving the ſchool, when he received it in the courſe of annual invitation.

The building that appears in the back ground of the print, is a view of the ſchool; which was founded in 1604 by Peter Blundell, a native of Tiverton; whoſe extenſive liberality was not limited by this town or quarter of the iſland, but encouraged moſt of the publick charities in London, in his time. The ſchool is a handſome ſtone edifice, 170 feet in length and 30 in width. On the weſt ſide of the garden wall runs the river Lowman: the inſtitution and its benevolent author are thus characterized in a poem by Mr. Kiddell, a native of that town.

" Here flows the Lowman, there the dome appears,
" Whoſe fame increaſes, as increaſe its years :
" For Wiſdom there, diſtilling on the heart,
" Unlocks each ſcience, and unfolds each art :
" This well he knew who bade the ſtructure riſe,
" Himſelf long ſince aſcended to the ſkies."

The figure of Minerva, introduced in the foreground, pointing to the building, is evidently an alluſion to the following curious Latin lines, inſcribed on a braſs plate at the entrance to the building.

" Hoſpita diſquirens Pallas Tritonia ſedem,
" Eſt Blundellinæ percita amore Scholæ ;
" Aſcivit ſedem ; placuit, cupienſq; foveri,
" Hoſpes, ait Petrus, qui mihi fautor, eris."

The Latin motto, in the upper part of the print, " In Patriam, &c." alludes to the well-known liberality of the founder ; and that on the label beneath, beginning " Utrique unus, &c." perhaps points to the colleges in Oxford and Cambridge ; viz. Baliol and Sydney ; in each of which this ſchool has two fellowſhips, and two ſcholarſhips : they were purchaſed by the truſtees agreeable


W. Hogarth
Engraver
Aprill y:e 2
1720
W. Hogarth del.t
S. L. f.t

able to the will of the founder; who, for that and other purpoſes bequeathed them in money and land to the amount of eight thouſand pounds. This worthy patron of literature Peter Blundell, it appears, amaſſed (from the loweſt origin, that of an errand boy) an immenſe fortune; principally by the manufacturing of kerſey cloths, for which the town of Tiverton has long been famous. He is ſaid to have frequently repeated the words, uſed by William of Wyckham to King Edward the Third. "Though I am not myſelf a ſcholar, "I will be the means of making more ſcholars "than any ſcholar in England."

THE plates that follow in this work we are enabled to arrange, as to their dates, with ſome degree of certainty. The earlieſt of theſe that has come within our notice, is Hogarth's own ſhop bill, or meſſage card; which bears the date of April 21ſt, 1720; a period, at which this artiſt with his ſuperior abilities, ſeems to have been compelled to drudge, in the humble purſuit of engraving ornaments in ſilver, ſhop bills for mechanics, or inferior plates for bookſellers.

THIS

THIS ſmall card has an abundant ſhare of merit in its execution; nor has it leſs in the taſte of its decoration. The female figure is looking up towards a boy, who is, probably, meant allegorically to expreſs Deſign or Invention; and the figure of the old man writing, on the oppoſite ſide, poſſibly, that of Hiſtory. Theſe alluſions preſage in no ſmall degree that dawn of thinking and quickneſs of imagination, which at a later period in life, we find ripened into ſo vigorous a mind, as to diſplay its effuſions at leaſt in one line of his profeſſion without competition. The original print of this card is extremely ſcarce; whether that quality, or its intrinſic excellence, influenced the purchaſer, I know not; but an impreſſion of it was certainly ſold, for the enormous ſum of twenty-five pounds.

THERE is great reaſon to believe, that Hogarth, during his apprenticeſhip, was very aſſiduous in the ſtudy of drawing; and applied himſelf, at his leiſure hours, with equal avidity to painting in oil. I had a three quarter portrait, painted by him at a very early period, of the ſon of his maſter, Ellis

Gam-

Gamble, whom we have before mentioned: it was marked with a peculiar ſquareneſs of pencil, and a manner that gave fair promiſe of future excellence. The ſitter was afterwards a painter; though of no great eminence. A ſmall converſation in oil, of a Governor Rogers and his family, was likewiſe in my poſſeſſion, that was painted very ſoon after he quitted the ſervice of his maſter. In this picture there was great clearneſs of colouring, in the heads; with better drawing, and infinitely more taſte in the diſpoſition of the figures, than fell to the ſhare of moſt of the painters in England, at that day. Such was his ſkill in portrait-painting in converſation, that, we learn from Lord Orford, he was at that time imitated by one Philips; a young man, who, in that line merely, introduced himſelf into conſiderable buſineſs.

He appears (and in our eſtimate it is to his credit) to have been almoſt the firſt who in his ſmall ſtyle of Converſation painting, practiſed with reputation and ſucceſs: and it is to be regretted that the ſame mode has not been continued

tinued by our artiſts, as we ſhould then not have had the painful ſenſation of ſeeing ſo many elegant apartments covered with booby relatives, whoſe portraits, except only ſo far as their draperies may exhibit the faſhions of the times in which they lived, have nothing that can recommend them to notice. The noble author above alluded to has very emphatically and with equal truth aſſerted that Hogarth " had no model to fol-" low and improve upon: he created his art and " uſed colours inſtead of language." With ſuch rare talents of pourtraying characters it is natural that he ſhould be ambitious of tranſmitting to poſterity ſome traces of the diſtinguiſhed perſonages at that time ſo juſtly deemed an ornament to our country: and Button's coffee-houſe (then a place of great reſort among the firſt rate wits of the age,) was properly ſelected as the ſcene beſt calculated for his purpoſe. At fit opportunities here it was, that the original drawings of the four following plates were made by our artiſt about the year 1720, when he was only three and twenty years of age. They are in Indian ink, yet

being

Plate 1

Hogarth del.t

Sam.l Ireland fecit

being marked with a ſtrong pen and ink outline, give a decided character to the perſons they are intended to repreſent. The authenticity of them may be relied on: they were purchaſed by me (with three of the original drawings of the Hudibras) of the executors of a Mr. Brent, an old gentleman who was for many years in the habits of intimacy with Hogarth. Plate I. contains as I am informed a portrait of Daniel Button, maſter of this celebrated coffee-houſe, which was ſituated on the ſouth ſide of Ruſſel ſtreet, Govent Garden, nearly oppoſite to Tom's. Dr. Johnſon ſays, Button had been a ſervant in the Counteſs of Warwick's family, and was placed in this coffee-houſe under the patronage of Mr. Addiſon. If we may judge from the political character of Addiſon, and from a remark ſomewhere in the Spectator, it ſeems to have been moſtly frequented by Tories. The writer of that paper ſays "I was a Tory at "Button's, and a Whig at Child's." On the north ſide of Ruſſel ſtreet, and at the weſt corner of Bow ſtreet, ſtood Will's coffee-houſe, much reſorted to by Dryden. At this coffee-houſe it was

not an uncommon practice of a celebrated Middlesex justice of that day, one Giles Earl, a creature of Sir Robert Walpole's, to examine culprits in the publick room, for the entertainment of the company; which at times became so numerous as to render it necessary to open a new coffee-house in the neighbourhood; and this we find to be Button's. Soon after this was established, the present Tom's in Russel street was likewise opened by a waiter from Will's, named Thomas Irvin, from whom it derived its name. Between Will's and Button's, according to the Guardian, if we are to construe him literally, there seems to have been some degree of rivalship with respect to the fashion and politeness of their respective visitors. In this view of the subject it likewise appears from the same publication, that at that time taking a man by the button in conversation was become a very great nuisance. Whether this custom was derived from the name of Button's coffee-house and was a slur upon the persons who frequented it, or whatever other covert raillery it might convey, the paper, to

which

which we allude, runs thus: " That it was a " habit among the minor orators of the city " coffee-houſes to twiſt off the button, and that " Neſtor Ironſide ſays that within the laſt three " years he has been argued out of ſeveral dozens; " but that in moſt of the eminent coffee-houſes " at the other end of the town, for example to " go no farther than Will's in Covent Garden, " the company is ſo refined, that you may hear, " and be heard, and not be a button the worſe " for it." Whatever may have been the ſatire aimed, or the play amongſt the wits, and whether it was not literally, as to ſome of the parties, perſonal, at the ſame time that the charge of dulneſs implied on the one hand, was retorted by that of inſipidity inſinuated on the other, we are not at this day able to develope, or do more than preſent our reader with a letter upon this ſubject in the next day's paper, written under the name of that Button himſelf.

" Mr. IRONSIDE,

" I have obſerved that this day you make " mention of Will's coffee-houſe as a place where " people are too polite to hold a man in diſ- " courſe by the button: every body knows your " honor frequents this houſe; therefore they will " take an advantage againſt me, and ſay, if my " company was as civil as that of Will's, you " would do ſo: I therefore pray your honor do " not be afraid of doing me juſtice, becauſe peo- " ple would think it may be a conceit below you " on this occaſion to name the name of your " humble ſervant,

" DANIEL BUTTON.

" The young poets are in the back room and " take their places as you directed."

THESE letters were dropped into a till at Button's through the mouth of a lion's head tolerably well carved: a ſketch of it taken a few months ago, is annexed.

THIS

THIS head is now at the Shakspeare Tavern, Covent Garden, where it has been ever since Button's coffee-house was taken down, which was about fifty years ago. It was given to the then master of the tavern by the landlord of the cof-

fee-

fee-houſe: The late Lord Cheſterfield I am informed offered for this relick fifty guineas.

The firſt ſentence of theſe verſes is from the 23d ep. of Martial, and the latter from the 61ſt, lib. 1. How choice this animal was of his food, we have ample teſtimony; among other tit bits he appears to have gorged the following, as we find from the Guardian, No. 145.

" Whereas a *Modeſty piece* was loſt at the " Maſquerade laſt Monday night, being the 17th " inſtant, between the hours of twelve and one, " the author of this paper gives notice, that if " any perſon will put it into the hands of Mr. " Daniel Button, to be returned to the owner, it " ſhall by her be acknowledged as the laſt favour " and no queſtions aſked.

" *N. B.* It is of no uſe, but to the owner."

The characters whoſe portraits are introduced in the three ſubſequent plates are of ſuch high conſequence in our annals of literature, that even the faintest traces of them become highly interesting

Hogarth del.t S. Ireland fecit

Characters who frequented Button's Coffee house about the year 1720.

eſting to the cultivated and ſcientific mind: among theſe in plate II. is a ſketch of the learned and accompliſhed Mr Addiſon, who may truly be ſaid to have fixed the ſtandard of refinement in our ſtyle of writing, and to have been the character ſo much wanted among us at that period, the Arbiter elegantiarium of the Engliſh language. Pope has given us ſome inſight into the ordinary courſe of his private life, previous to his marriage.

He had in the houſe with him Budgell, and perhaps Phillips: theſe with Steele, Carey, Davenant, and Colonel Brett, were his chief companions. With one, or other of them he always breakfaſted. He ſtudied all morning; then dined at a tavern and went afterwards to Button's. Dr. Johnſon ſays, "That after his marriage with "the Counteſs of Warwick, when any domeſ-"tick vexations aroſe, he withdrew the compa-"ny from Button's houſe, and went again to a "tavern, where he often ſat late, and drank too "much wine." This marriage with the Counteſs of Warwick took place in 1716, when Addi-

ſon

ſon was in the 45th year of his age. He had, for ſome time before, been a tutor to her ſon; a character that ſhe is ſaid always to have remembered, and never to have thought entitled to be treated with much reſpect. Dr. Johnſon has given us the following ſketch of the nature of this connexion. " His advances at firſt were timorous, " but grew bolder as his reputation and influence " increaſed; till at laſt the lady was perſuaded " to marry him, on terms much like thoſe on " which a Turkiſh princeſs is eſpouſed; to whom " the ſultan is reported to pronounce " Daugh- " ter, I give thee this man for thy ſlave."

The nature of ſuch a connexion held out to the placid and elegant mind of Mr. Addiſon little promiſe of conjugal felicity; a conſequence ſeldom derived from inequality in birth, or fortune.

The ſon of the Counteſs, with whoſe tuition Mr. Addiſon was entruſted, appears to have been a young man of a very diſſipated turn and looſe principles: which his tutor had with much earneſtneſs ſtrove to reclaim but without ſucceſs: he was therefore determined to try what might be

given

given by the united influence of the example and indirect reproaches of an honoured friend in his last moments; accordingly he sent for him to his chamber, where he repeated to him the following striking admonition. "I have sent for you that "you may see how a christian can die." I cannot more aptly close these slight traits of this great man's character than by transcribing the following elegant couplet from his friend Tickel's elegy.

"He taught us how to live; and oh! too high
"The price of knowledge,—taught us how to die."

MARTIN Folkes, who is represented at the same table with Addison, was a mathematician and antiquary of much celebrity in the philosophical annals of this country. He was at the early age of twenty-four admitted a member of the Royal Society, where he was greatly distinguished. Two years afterwards he was chosen one of the council, and was named by Sir Isaac Newton himself as vice president: he was after-

wards elected president, and held this high office till a short time before his death, when he resigned it on account of ill health. In the philosophical transactions are numerous memoirs of this learned man: his knowledge in coins ancient and modern was very extensive; and the last work he produced was on that subject, the English silver coin from the conquest to his own time. He was president of the Society of Antiquaries at the time of his death, which happened on the 28th of June 1754, at the age of sixty-four. A few days before his death, he was struck with a fit of the palsy and never spoke after this attack.

In plate III. we find a portrait of the learned and facetious Dr. Arbuthnot. This sketch receives additional value from the consideration that no well authenticated portrait of him is extant: none such at least has come within our knowledge. The learning and skill of this great man drew forth the applause of all his contemporaries, amongst whom he seems to have had no enemies; even Pope, with all his spleen and envy, could not withhold his tribute of applause: he used frequently

Hogarth del:

Sam: Ireland fecit

Characters who frequented Button's Coffee-house about the year 1720

quently to ſay of him, that of all the men he had met with or heard of, Dr. Arbuthnot had the moſt prolific wit, and that in this quality Swift only held the ſecond place. It is not improbable that Pope might have had a ſecret gratification in lowering the eſtimation of a rival author, in a point in which, with very ſtrong pretenſions, he laid claim to pre-eminence. Dr. Arbuthnot was a native of Arbuthnot in Scotland, and at a proper age was ſent to the Univerſity of Aberdeen to qualify himſelf in the ſtudy of phyſick, in which he afterwards took his doctor's degree: the firſt work that he engaged in upon his arrival in London, was an Examination of Dr. Woodward's account of the Deluge, &c. This learned treatiſe appeared in 1697, and laid the foundation of the doctor's literary fame. His cloſe application to the ſtudy of phyſick gave him competency, and his ſucceſs introduced him to the notice of the polite world. In 1704 he was elected a Fellow of the Royal Society, and was ſoon after ſworn, phyſician to Queen Ann. His ſkill in the diſcharge of this truſt having been the means of recovering her

Majeſty from a dangerous illneſs, drew from his friend Johnny Gay the following elegant paſtoral compliment.

" While thus we ſtood as in a ſtound,
" And wet with tears, like dew, the ground,
" Full ſoon by bonfire, and by bell,
" We learn't our liege was paſſing well.
" A ſkilful leech (ſo God him ſpeed)
" They ſay had wrought this bleſſed deed,
" This leech *Arbuthnot* was yclept;
" Who many a night not once had ſlept,
" But watch'd our gracious ſov'reign ſtill:
" For who could reſt when ſhe was ill?
" Oh! may'ſt thou henceforth ſweetly ſleep!
" Sheer, ſwains, oh! ſheer your ſofteſt ſheep
" To ſwell his couch; for well I ween,
" He ſaved the realm who ſaved the queen."

In 1714 he was engaged with Pope and Swift in a deſign to write a ſatire on the abuſe of human learning. This was to have been executed in the humourous ſtyle of Cervantes, but the death of the queen, whom he could no longer ſave, put an end to this undertaking. After this period, it appears that, in conjunction with Pope, he had ſome ſhare in the unſucceſsful Comedy of Three

Hours

Hours after Marriage: a piece that, with ſuch a combination of wit and talents to bring it forth, ſeems not to have had ſtrength enough for repreſentation, nor to have ſince been thought worthy a reviſal.

In 1734 his health appears to have been much on the decline; and at the cloſe of a letter in anſwer to Mr. Pope's enquiries after him, he ſays, "A recovery in my caſe, and at my age, is im-"poſſible. The kindeſt wiſhes of my friends is "an Euthanaſia. Living or dying I ſhall be "yours." He died in February 1735, at his houſe in Cork ſtreet, Burlington Gardens, but at what age is not clearly aſcertained. He was, as far as from circumſtances we are enabled to conjecture, upwards of ſeventy. The wit and humour of this amiable character, although equal if not ſuperior, to that of any of his contemporaries, was not leſs diſtinguiſhed by its ſtrict conformity to the moral duties. As a mark of his eaſy and negligent temper, it is ſaid that he was accuſtomed to minute down every occurrence of any conſequence in a paper book that uſually lay in his

par-

parlour; and that he would ſuffer his children to tear out leaves at one end of it for their paper-kites, while he was writing at the other. Of the other character in this plate that is in converſation with the doctor, we know little more than that he was a Count Viviani; a great frequenter of this coffee-houſe at that period. His figure was identified ſome years ſince by the Hon. Mr. Horace Walpole, now Lord Orford, who remembered him well. The character with a paper in his hand ſtanding at the table, has much the countenance of Pope; but in that which occurs in the next print, plate IV. there is a peeviſhneſs and anxiety in the lineaments of the face, that we find in moſt of his finiſhed portraits, and which are ſo ſtrongly characteriſtic of the man, as to leave no doubt of the identity.

The poetical talents of this great ethic writer are well known by his works; and little can be ſaid that is new, or that can give much additional information relative to his character. He tells us himſelf that at an early age "he liſped in "numbers;" and by others we are informed that his

his voice was ſo muſical that he was called in fondneſs, the *little nightingale.* With theſe rare qualities of genius and harmony, his primary aim was to become a poet, in which purſuit he appears to have been warmly encouraged by his father, who never failed to flatter him by ſaying "*Theſe are good rhymes.*"

At the age of 15 he was a good Latin and French ſcholar, he wrote a tragedy, an epic poem, and panegyric on moſt of the princes in Europe; and acknowledged that he thought himſelf the greateſt genius that ever was. At the age of 17 he avowed himſelf a poet, and as ſuch being entitled to political converſation, Dr. Johnſon ſays he frequented Will's coffee-houſe, in Ruſſel ſtreet, Covent Garden. So young a character and of ſo rare talents as to draw forth the praiſes of Addiſon, naturally excited the envy of many, and even the averſion of ſome: amongſt theſe the critic Dennis became abſolutely outrageous, inſiſting that he was ſucceſsful only from faſhion and falſe opinions then prevalent, and that he conſidered him both young and raw. Whatever juſtice there

may

may have been in Dennis's opinion relative to the firſt eſſay of Pope, it is certain that his future productions prevailed againſt the critic's fury, and occaſioned his total overthrow in a Narrative of the Frenzy of John Dennis.

Pope appears to have had a ſtrong propenſity towards the art of painting, and to have ſtudied ſome time under his friend Jervas. The effect of this ſtudy produced a tolerable ſpecimen of the art, in a portrait of Betterton the player, which he preſented to the late Lord Mansfield: it is ſtill at the houſe at Caen Wood. The ſucceſs of his Iliad, that contained ſixteen thouſand verſes, with all its merit, is yet an extraordinary inſtance of profit ariſing from a poetical work; ſince he received for it the clear ſum of five thouſand three hundred and twenty pounds four ſhillings. This work engaged him upwards of five years; and in the courſe of the undertaking he ſeems to have been occaſionally ſo fatigued as to have "wiſhed "that ſomebody would hang him."

Pope, by his literary labours appears to have realized an income of eight hundred pounds per an-

annum; a harveſt infinitely beyond what had ever been gleaned by any of his fellow labourers on the flowery ſummit of Parnaſſus, either thoſe who had gone before him, or have ſince cultivated the barren laurel upon the ſame unproductive ſpot. With a true and perfect conformity to his origin and ſtate in elder times, a bard will not be other than a beggar: and well founded is the apoſtrophe of Shenſtone, who ſpoke but too feelingly, when he exclaimed:

> " Poet and rich! 'tis ſoleciſm extreme!
> " 'Tis heighten'd contradiction! in his frame,
> " In ev'ry nerve and fibre of his ſoul,
> " The latent ſeeds and principles of want
> " Has nature wove; and fate confirm'd the clue."

WITH this ample income Pope does not ſeem to have been much celebrated for his munificence or hoſpitality. He is ſaid to have had ſeldom more than a pint of wine at his table even when he had two friends with him: of this quantity he would not ſcruple to take for his own ſhare two glaſſes and then retire, ſaying with the eaſieſt air

imaginable to his company, " Gentlemen I leave " you to your wine." Judging of the number of his friends from general information, a bottle would not often be wanted: his friendſhip appears to have been too contracted and ſelfiſh, and his ſatire of too keen and mercileſs a quality to have endeared him to many of his ſpecies; moſt of whom would probably have felt much more pain than gratification from his ſociety.

Of the colloquial wit of Pope we know but little; and what has paſſed down to us is principally of a ſarcaſtic, or ſplenetic caſt. Men overwhelmed with natural infirmities and perſonal defects are ſeldom much inclined to cheerfulneſs or conviviality, the common parents of wit and good-humoured raillery. Dr. Johnſon records one repartee of his, that may be thought worth repeating: " When an objection raiſed againſt his in- " ſcription for Shakſpeare was defended by the " authority of Patrick, he replied, " Horreſco " referens, that he would allow the publiſher of " a dictionary to know the meaning of a ſingle " word, but not of two words put together."

The

The portrait of Dr. Garth, in conversation with Pope, has some similitude to that introduced into Birch's Lives of Illustrious Persons: the political principles of Garth, who was an active and zealous Whig, seem in some degree to contradict the supposition that Button's was only frequented by Tories: the conjecture is too illiberal to be supported; a difference in political opinions seldom makes much difference in the friendship of men whose minds are properly cultivated. As a poet, the merits of Garth are best known by his Dispensary; and if at any time it may seem to want poetical ardor, the humane motive with which it was written, and the real good that resulted from it to the poor, will become an ample apology. On the accession of the present family his professional claims were acknowledged and rewarded. He was knighted with the sword of Marlborough, and made physician in ordinary to the king, and physician to the army. The sterling, though inoffensive, good humoured wit of the doctor was universally admit-

ted; and was as diſtinguiſhed as his humanity and ſkill in his profeſſion.

The plate that follows was engraved by Hogarth in 1724, for a ſixth edition of a work called the Happy Aſcetick, or, the beſt Exerciſe, together with Prayers, &c. by Anthony Horneck, D. D. It was judicious in the proprietor of this dull work of the doctor's to call in the talents of our artiſt to decorate his new edition; the ſcarcity of which at preſent can only be imputed to the excellence of the frontiſpiece. Former editions of this book are every where to be found lying on ſtalls, at the uſual price of waſte paper. The intrinſic merit of this print, indedependent of the accidental recommendation of its ſcarcity would have induced us to ſelect it in this place. The original print; of which we avow this to be a fac ſimile, although it has not the name of Hogarth affixed, yet ſtands indubitably the work of his hand. The whole print is etched with infinite taſte; but in the figure of the boy he has been peculiarly happy, both in the

draw-

St. MATTHEW Ch. 21. Verse 28.

Son, go Work to day in my Vineyard.

drawing as well as etching of the figure. We flatter ourſelves the annexed print, although no more than a copy, will yet confirm the idea. This deſign varies ſo materially from that of the former editions, as to leave no room to doubt, but that it was the effuſion of his own mind.

It may be generally obſerved in the works of this great artiſt, that when compelled ſervilely to follow the ideas of others, the reſtraint ſat awkwardly upon him, and appeared to have fettered a genius unlimited in conception, as it was copious in expreſſion.

In the year 1725, Hogarth engraved ſeventeen plates for a work entitled "The Roman Mili-"tary Puniſhments, by John Beaver, Eſq. Lon-"don, from The Happy Revolution, Anno 37.". (i. e. 1725.) This work is in a ſmall quarto ſize, conſiſting of 155 pages, and is ſo exceedingly ſcarce that I have not been able to find it in any bookſeller's ſhop or private collection; except that of the Earl of Exeter, to whom I feel myſelf obliged for the communication of it during the proſecution of this enquiry.

Of

Of the author of this book we know little farther than is to be collected from his preface, from which, as we likewiſe gather the nature and intention of the work, we ſhall ſelect the following paſſage. " The nature of the employ-
" ment in which I have the honour to ſerve his
" majeſty, neceſſarily engaged me to be acquaint-
" ed with this ſubject. And though the modern
" puniſhments uſed in armies fell more immedi-
" ately under my conſideration, after I had fi-
" niſhed my enquiries and obſervations upon
" them, the work ſeemed imperfect till I had
" looked back into antiquity, and ſeen what pu-
" niſhments were in uſe in thoſe remote times,
" when military diſcipline is thought to have
" been in the higheſt degree of perfection." This work conſiſts of ſeventeen chapters, to each of which, except the 2d, 3d, 7th, and 12th, are prefixed ſmall head pieces, engraved and deſigned by Hogarth, with his name affixed. In the title page of this book is likewiſe a ſmall print of a Roman general ſitting, with a truncheon in his hand; which though it has not the artiſt's name, we

yet

W. Hogarth del.t A.M.I. fecit.

W. Hogarth del.t A.M.I. fecit.

yet decidedly pronounce to be his engraving, and have therefore introduced the annexed copy, plate I. The extreme ſcarcity of this and the four following prints may be admitted when we obſerve that we never ſaw them detached from the book itſelf, except in the collection before us; they may therefore be deemed, when conſidered ſingly, as unique prints. In the paſſage above quoted from Beaver's preface, it appears that he had finiſhed a work on Modern Military Puniſhments, but from what follows, we have reaſon to believe it was never publiſhed: he ſays, " The " firſt (viz. the Roman) I now ſend into the " world, as a man, going to the water, dips his " foot to feel what reception he is likely to meet " with; by that rule reſolving, either to publiſh " the ſecond part, or ſit down contented with the " private ſatisfaction of having by my ſtudies, " rendered myſelf more able worthily to diſcharge " the duties of my office.

THAT the Modern Puniſhments was a work intended for the public eye is corroborated by two prints of Hogarth's on that ſubject, of the ſame

ſize

ſize with thoſe in the Roman Puniſhments, and are now ſold, with ten impreſſions of the others, at very moderate prices. Theſe twelve plates were diſcovered in 1774, in the hands of a button manufacturer, at Birmingham, and ſince that time have come round into ordinary ſale. Where the others of which we have given the following copies, may have lain concealed, time and accident can only diſcover. When we obſerve that the book, which contains them is only valuable on account of the prints, and has lately ſold for 10l, the curious may poſſibly not be diſsatisfied with becoming poſſeſſed of theſe copies on ſo much eaſier terms.

PLATE II. deſcribes the Roman ſoldiers portioning out each man's allowance of corn and other proviſions, and at a table adjoining counting out money for the pay of the troops. This print is a head-piece to the 17th chapter of Beaver, and differs materially from that ſold with the ſet, which has not the range of tents behind the pay table, introduced in the print before us: the diſpoſition of the figures is likewiſe very different.

The

The plates are certainly both originals; but from what motive the artiſt re-engraved it with theſe alterations is not at preſent diſcoverable.

In the infancy of the Roman ſtate, their ſoldiers had no pay or ſubſiſtence allowed them by the public: every man ſupported himſelf in the war, and carried on the duties of it at his own private charge, till about the year 350, ab U. C.; when the Senate decreed that there ſhould be iſſued a third part of a drachma, or ſeven-pence half-penny a day for every foot ſoldier; to a centurion twice as much; and to a horſeman or trooper a drachma, or Roman denarius. This pay continued till Julius Cæſar doubled it to the legions for ever. The pay of a foot ſoldier was afterwards raiſed by Auguſtus to a whole denarius. They had wheat diſtributed among them, over and above their pay, as well after as before they began to receive wages; beſides which, they had ſometimes bacon, pork, ſalt, and pulſe given them. The allowance of wheat was generally made for one month, and ſometimes three; and

 their

their pay was usually issued for twelve. Offenders were generally served with barley instead of wheat; and, when so fed, they were considered as being in such a manner degraded as to be fitter to associate with beasts than men. Marcellus ordered those cohorts who had lost their ensigns in the battle with Hannibal near Canusium to be fed with barley; and Augustus put the same mark of disgrace on those legions who had given ground to the enemy. A soldier neglecting his duty, or not improving himself in his military exercises, or having escaped with life upon decimation, was subject to the same humiliating punishment.

PLATE III. represents Roman soldiers going from sale into a state of slavery, as described in Beaver, chap. 9. Slavery, says he, was introduced by the *Law of Nations*, and very much practised by the Romans. Their emperors preserved all captives in war, in order to sell, not destroy them. A freeman among them might be reduced to a state of slavery several ways, viz. by being ungrateful

W. Hogarth del. A.M.I. fecit.

W. Hogarth del. A.M.I. fecit.

W. Hogarth del. A.M.I. fecit.

grateful to the country and government under which he was protected, by not anſwering to his name, or appearing at the muſter upon levies.

We are told that Alexander Severus, on hearing a young ſoldier had injured a poor woman by ſtealing from her ſome goods, commanded him to be diſarmed, declared a ſlave, and given to the woman to gain her a livelihood by his drudgery.

An enfranchiſed perſon, becoming ungrateful to his patron, was declared a ſlave. A perſon diſabling himſelf from military duties, by cutting off his thumbs, (no uncommon reſource with the Romans notwithſtanding their boaſted courage) was declared in a ſtate of ſlavery. An act of cowardice was likewiſe puniſhed in the ſame way; and Juſtinian inſtances one perſon as degraded to ſlavery: who being under age ſuffered himſelf to be ſold for a certain time, for the ſake of ſharing the money.

Plate IV. illuſtrates the Roman method of encamping without the intrenchments, the manner of degraded ſoldiers marching with the bag-

gage among the captives, and the mode of breaking or taking away their ſpears. On theſe ſubjects Beaver treats in chap. 16. In their method of encamping, not only every legion, but every century and decury had a particular ſpot of ground allotted them to pitch their tents on, which was diſpoſed in proportion to the number of forces in the army.

Persons convicted of offences, were by way of diſgrace obliged to change their quarters, as being unworthy of aſſociating with their old comrades; and others were condemned to lie without the trenches of the camp, upon the bare ground, expoſed to the inſults of the enemy. Other delinquents were ordered to march among the captives with the baggage; to which degradation was ſometimes added the taking from them their colours and breaking their ſpears; a degree of infamy, with which ſcarce any but the cowardly or ſlothful were ever ſtigmatized. The ſpear was an emblem of fortitude among the Romans, and was therefore added to all the ſtatues of their Emperors. The puniſhment of taking away the ſpear,

is

is the *Cenſio Haſtaria* ſo often mentioned in the Roman Hiſtory.

PLATE V. deſcribes a ſcene of baniſhment; a puniſhment frequently inflicted amongſt the Romans upon thoſe who had tranſgreſſed the laws. This refers to chap. 10. The Romans had two kinds of baniſhment, the one *voluntary*, the other *neceſſary*; the firſt was conſidered as a wiſe and timely retreat, to avoid the ſeverity of a formal ſentence of baniſhment; the latter, a puniſhment to which perſons of all conditions, according to Suetonius, were liable. Livy ſays, that the remains of the army after the battle of Cannæ were all baniſhed to Sicily, there to remain as long as the war continued in Italy. Romanus and Vincentius, both tribunes, were ſentenced into baniſhment for interfering in matters that did not concern them. We find Julius Cæſar threatened his army with this puniſhment, becauſe they appeared dejected at the great ſtrength of Juba's forces; he ſays, " Let none among you take upon them " to mutter, or argue, but believe what I ſay; or " elſe I ſhall certainly take care to have you all

" ſhip-

" ſhipped in ſome old ſhattered veſſel, and com-
" mit you to the mercy of the winds and waves."

THIS would have been baniſhment, indeed; and as ſummary, and probably as effectual too, as the modern French improvement upon the Roman military code; a launching into eternity as certain almoſt as that of the two or three hundred poor muttering and diſsatisfied prieſts, who, were lately floated in barges into the middle of a river, and laid down their lives, as victims of the new diſcipline at this watery guillotine.

HAVING obſerved that it was Beaver's intention to publiſh a Hiſtory of Modern Military Puniſhments; and that two prints of this work had been engraved by our artiſt; we have now an opportunity of introducing another deſign made by him; but which, we preſume, was never engraved for that work by himſelf.

THE annexed ſpecimen in aqua-tint is a fac ſimile from the original drawing by Hogarth in Indian ink; and the inſtructions given at the top of the print, in his own hand writing, are evidently intended for the uſe of the engraver.

THE

make the label on the breast & the ring round the neck more distinct

S.T. fe.

Wm Hogarth

The etching beneath came into my poſſeſſion before I had ſeen the original drawing; and though I was fully aware it was not from the graver of Hogarth, yet the ſtyle and manner were ſo like his, that I was induced to make a purchaſe of it. The original drawing has confirmed my conjecture. I ſhall have frequent occaſion to refer to this print, as it may tend to identify ſome others introduced into this work, that have long been conſidered as doubtful.

The artiſt (if he deſerves that name) who engraved this plate, was J. Sympſon, jun. who kept a ſhop, the ſign of the Dove, in Ruſſel Court Covent Garden: a name affixed to the next print that occurs in this work, and the ſame perſon, who likewiſe engraved a very indifferent one in metzotinto, of orator Henly chriſtening a child, after a deſign of Hogarth.

Upon the ſubject of this ſmall print, on Modern Military Puniſhments, we are rather at a loſs; being unable to offer any thing ſatisfactory in explanation of our author's aim. If there was any reaſon to believe that, prior to this publi-

cation,

cation, Hogarth had ever viſited France, we might have concluded, that the ſcene alluded to was laid in that country. Before the revolution, it was there common to meet, in every Seigneurie, an inſtrument of puniſhment, ſomewhat reſembling our ſtocks; to which the culprit was faſtened by an iron collar, called a Carcan. The attendants that enforced this puniſhment, though a civil guard, wore always a military habit.

The guard here ſeem to be of that claſs; and have but little the air of ſoldiers: at any rate, they are no better than the city trained bands formerly were; and the victim, faſtened to the ſtake, with a label on his breaſt, appears an object as harmleſs as ever paraded Bunhill fields. The name of W. Hogarth, in. ſc. is marked under the original engraving; and is evidently ſo marked from the ignorance of the artiſt.

In 1726, we find Hogarth engaged in his incomparable production, the illuſtration of Butler's Hudibras. To follow the ideas of an author

thor of ſuch genuine wit and excellence, was an arduous undertaking for the moſt ſkilful artiſt of that, or of any later period. Engravers then ſeldom ſtudied the firſt and nobleſt part of the art, drawing; without which accompliſhment perfection cannot be attained in any branch of the fine arts. In this work, Hogarth has ſhewn himſelf a perfect maſter of his ſubject; and has diſplayed a talent for ſatire, not inferior to that of his maſterly original. He has managed the whole ſeries of prints with ſuch ſkill, as to make the ſubject his own. The large ſet of prints on this ſubject were ſo highly eſteemed by Hogarth; that Mrs. H. aſſured me, whenever he met with fine impreſſions of them, he eagerly became a purchaſer.

Of this excellent work I have moſt of the original drawings; the deſigns of which are materially different from the prints, and in many reſpects I think ſuperior. In the frontiſpiece particularly, the character of Butler is happily ſuſtained, if it is truly delineated, as no doubt it was, by the pencil of Sir Peter Lely. Should I ever become

poſſeſſed of the whole ſet of this work, it will be a peculiar gratification to be thus enabled to preſent the world with cloſe and correct copies of them, in imitation of the originals.

The ſmall ſet of prints to Hudibras, although inferior to the larger ones, are at the ſame time ſo ſuperior to the former editions of that work, publiſhed by ſome anonymous hand in 1711; that one might almoſt be led to believe Hogarth had not ſeen them: and yet he appears in ſome reſpects to have occaſionally borrowed a hint from them. The competition adds as much to the reputation of our artiſt, as his warmeſt eulogiſts could wiſh or deſire.

In the annexed etching, copied from a very ſcarce print, we preſent an avowed ſpecimen of Mr. Sympſon's talent as an engraver, with his name affixed as well as that of Hogarth, who made the deſign: this is the only inſtance, amongſt the many prints we have ſeen in this ſtyle of etching, in which we find the name of the engraver; although they all have that of Hogarth. The originality of the deſigns we flat-

ter


FOR THE BENEFIT OF Mr. WALKER.
W. Hogarth in.
J. Sympson Junr. Sculp.
THEATRE ROYAL
COVENT GARDEN.
A. M. Ireland Sculpt.

ter ourſelves we have amply proved in the former plates: we ſhall therefore make no further apology for their introduction, and have only to regret that they were not put into the hands of a more ſkilful artiſt. This ticket was evidently engraved for the benefit of Walker, the hero of the Beggar's Opera.

THAT excellent ſatire made its firſt appearance early in the theatrical ſeaſon of 1728; and happily employed the pencil of Hogarth in perpetuating the likeneſſes of the principal characters, and of tranſmitting to us a faithful picture of the manners and decorations of the ſtage at that period.

THE ſcene, preſented in the annexed etching, was painted by Hogarth for Mr. Rich, then patentee of Covent Garden Theatre. It was ſold at his death to the late Duke of Leeds for 35l. A duplicate of this picture; the original ſketch of which in crayons is in my poſſeſſion, was likewiſe painted by Hogarth for Sir Henry Gough.

THE very extraordinary merit of the Beggar's Opera, employed the pens and pencils of all ranks in its commendation: the ladies, we are told, carried about with them the favourite ſongs in their fans; and houſes were decorated with ſcreens, that contained verſes or ſcenes from this celebrated opera. The heroine of the piece, Miſs Lavinia Fenton, (Polly) roſe from the loweſt of all ſituations, that of ſelling oranges in the theatre, to be ſo highly diſtinguiſhed by the great; that verſes were in many inſtances addreſſed to her by them, and it became faſhionable even to repeat her colloquial phraſes.

SHE made her firſt appearance on the ſtage at Lincoln's Inn Fields Theatre in the year 1726, and quitted it at the end of the firſt ſeaſon of the Beggar's Opera, when ſhe retired, and cohabited with the Duke of Bolton, till the death of his Ducheſs in 1751. On this event taking place, he did not heſitate to lift her by marriage from a ſituation at that time as little reputable as her former one had been humble, to

one

one of the higheſt dignities in the kingdom. She ſurvived the Duke ſix years; and, dying in January 1760, was buried at Greenwich.

FROM a three-quarter portrait of her in my poſſeſſion, painted by Hogarth, ſhe appears to have been handſome, and to have had a peculiar ſweetneſs in her eyes.

HAVING ſaid thus much of the heroine of Gay's opera, ſomething may be thought due to the fame of the hero. Thomas Walker, (Macheath) is ſaid to have thrown an eaſy and diſſolute air into the character, to which all his ſucceſſors have been ſtrangers. He ſeems to have obtained no great applauſe from his theatrical talents before the appearance of this opera; although Victor ſays, that Booth had told him, he had at that time great expectation of Walker's proving a capital actor.

THIS opera, that raiſed him to the firſt degree of reputation as an actor, became fatal to him as a man. He addicted himſelf to intemperance, in conſequence of the applauſe he received; and, becoming

coming uſeleſs to the ſtage, was diſcharged; and went to Ireland, where he died in 1744.

We ſhall now advert to another hero of the theatre at this period, the celebrated James Spiller; who played the character of Mat of the Mint, in the Beggar's Opera, with great applauſe. Here we find the talent of Hogarth called forth in the ſervice of humanity, and to the aid of this ſon of mirth; who, about the year 1728, appears to have been reduced to penury and great diſtreſs.

The annexed copy of an unique print in my poſſeſſion was engraved for the benefit of poor Spiller, the Shuter of his day. On this ſmall print, the artiſt has beſtowed uncommon labour and attention: the markings of the face of this comedian, although ſo very diminutive, are yet ſo nicely diſcriminated, as to become a real portrait. Nor has he failed in diſplaying that wit and humour, in which his greater works ſo much abound: the anxiety in Spiller to get rid of his tickets, and dread of the impending danger,

W. Hogarth del.t

J. S. fc.

ger, from the urgency of his creditors, is forcibly repreſented, in every turn of his countenance. The conceit of the money-ſcale not preponderating againſt the tradeſmen's bills, and leaving the poor comedian no alternative but to linger in a gaol, or to be ſhot at as a ſoldier, is happily executed, and worthy the pencil of its author: the ſtyle of engraving in the original print may be ranked with the beſt of Hogarth's works. The copy, though ſhort of it, will yet, we flatter ourſelves give no ill idea of the original. As the biography of a player ſeldom outlives the remembrance of his contemporaries, ſome hints relative to this ſingular character may not prove unacceptable to the reader.

THIS theatrical hero was the ſon of a Glouceſter carrier, and born in 1692. The father, having acquired ſome property, apprenticed this his only ſon to a Mr. Roſs, a landſcape painter. In this profeſſion he is ſaid to have made ſome progreſs; but, as no ſpecimens of his talents have been handed down to our knowledge, we

cannot

cannot ſpeak concerning his merit in that line. Before the expiration of his apprenticeſhip he engaged in a ſtrolling company; where, comedy being his forte, he ſometimes burleſqued Alexander the Great, and other characters of that claſs. In London his comic talents were better underſtood, and more amply encouraged. We find him, in many of his humourous parts, rivalling Pinkethman, of facetious memory, and of whom Sir Richard Steele obſerves, that "Pin-"key made a living of his face."

SPILLER was not only the rival of Pinkethman; but, we are told, he once picked his pocket, when aſleep, at the Gun Tavern Billingſgate, of his part, the character of the cobler, written for him by Johnſon, and which he was then ſtudying.

WITH this treaſure Spiller haſtened to his friend Bullock, the comedian, and Manager of Lincoln's Inn Fields theatre; who was likewiſe an author. Bullock received him graciouſly, and without ſcruple applied the theft to his own uſe, by preparing a piece on the ſame ſubject, called,

the

the Cobler of Preſton; and this he was enabled to produce a fortnight before the other houſe could prepare their drama for the ſtage.

PILFERING the ſentiments and opinions of one another is an unworthy practice, we are ſorry to find continued among writers and managers in the theatrical line, with as little ceremony and as much ſucceſs in the preſent day.

As I do not remember of late times to have any where ſeen Spiller noticed as an author, the following epilogue, written and ſpoken by him for his benefit, when a priſoner in the Mint, may be thought worth recording. It preceded the Drummer, or Haunted Houſe; and is mentioned in a very ſcarce tract, containing ſome events of the life of this whimſical character, publiſhed in 1729.

" Our journals have ſo much your minds engroſt,
" From Miſt, and Cato, down to Heathcot's poſt,
" With ſtrange adventures in the church and ſtate,
" And ſometimes on the ſtage new turns of fate;
" That, to divert you in your proper ſphere,
" I'll ſhew my fortune's revolution here.
" Odd may it ſeem, indeed, a very joke,
" That player ſhould complain of being broke;

" But ſo it is. I own it, void of ſhame,
" Since all this worthy circle are the ſame.
" But pardon—I, perhaps, miſtake the matter,
" You mayn't have all occaſion for Mint water:
" Were't ſo, our fate we need not much deplore,
" For men of note, have made this tour before.
" Since South-Sea ſchemes have ſet the world a madding,
" Some topping dons have hither come a gadding.
" Pall Mall no longer can ſome ſparks delight,
" And Covent Garden grows too unpolite;
" Theſe much renown'd in ſtocks, and ſome in print,
" Have learnt to ſhift their lodgings to the Mint:
" Who in 'Change Alley can no longer meet,
" Now keep their caſh in mimic Lombard Street.
" The wits, indeed, find no great change of fare;
" They ſtill enjoy their uſual diet—air.
" Next, to myſelf—and what brought me to th' place?
" 'Twas neither ſtocks, nor wit, nor too much grace.
" You needs muſt read the reaſon in my face;
" 'Twas owing money; that eternal plague,
" And dread of * Duel, Morrice, and of Hague.
" But here we're ſnug from all ſuch merc'leſs wretches,
" Fenc'd round by fragrant, baily-dipping ditches.
" 'Tis true, their waters are not quite ſo clean
" As thoſe which flow from poet's Hippocrene;
" But like red ſeas, they keep th' Egyptians from us,
" And ſafely guard us in this land of promiſe.
" And faith they have ſome inſpiration too,
" For, 'till this night, my pen I never drew;
" But ſuch their pow'r, this epilogue will ſhow it,
" By them, or poverty, I'm made a poet.
" A virgin muſe, gallants, ſhould find ſome grace;
" She may prove kind in time: ſhe's in a hopeful place."

* Three bailiffs.

In ſuch repute was Spiller held as a comedian, when he was only 23 years of age, that, we are told, plays were written expreſsly to bring him forward on the ſtage. Among others the comedy of Woman's Revenge, or a Match in Newgate, was written, it is ſaid, by Bullock, principally to diſplay the comic talents of his friend Spiller.

I doubt whether it is not going further than facts would warrant, to ſay, that this play was written merely to bring forward Spiller, whoſe part is only in the laſt ſcene, and does not exceed fifty lines. It ſeems rather more probable that Bullock produced it to ſhew himſelf to advantage, as he played in it the principal part.

This comedy was dedicated to him by the author; and it has ſomething ſo whimſical in its turn and manner, that I ſhall venture to tranſcribe it.

" To my merry friend, and brother comedian,
" Mr. James Spiller.

" DEAR JEMMY,

" MY choice of you for a patron will ac-
" quit me of thoſe deteſtable characters, which
" moſt of our modern authors are obnoxious
" to, from their fulſome dedications—I mean
" a mercenary and a flatterer. My prefixing
" your name to theſe ſheets will clear me of
" the former, and there is no fear of incur-
" ring the ſcandal of the latter, ſince the great-
" eſt encomiums which my humble pen could
" draw out, come far ſhort of your juſt praiſe.
" I could expatiate on your many excellent
" virtues, your chaſtity, your temperance, your
" generoſity, your exemplary piety, and your
" judicious and faſhionable management in
" your conjugal affairs; but ſince I am ſo well
" acquainted with your averſion to reading, I
" ſhall content myſelf with mentioning the ma-
" ny obligations I have to you, particularly
" for

" for your good performance in this farce, eſ-
" pecially in your laſt part; I mean that of
" Padwell; in which you was a ſhining orna-
" ment to the ſcene of Newgate: and you muſt
" not think I flatter you, when I tell you,
" you have a natural impudence proper to the
" character, and became your fetters as well
" as any that ever wore them. And I am ſor-
" ry I could not, without giving offence to
" the critics, and deviating too far from the
" rules of comedy, bring you to Tyburn, for
" the better diverſion of the audience; but I
" hope you are ſatisfied with my good wiſhes,
" and will give me leave to ſubſcribe myſelf

Your obliged,

Humble Servant,

CHRISTOPHER BULLOCK."

SPILLER was famed for a ſpecies of low wit, perhaps more in the taſte of thoſe than of the preſent times. The following coarſe jeſt is imputed to him, and may ſerve as a ſpecimen.

BEING

Being one day upbraided for his poverty, when his ſalary was ſuperior to moſt of his fellow comedians, particularly by a certain female Italian, who made a conſiderable figure on a ſmall theatrical ſtipend; he obſerved, that "what made her rich, kept him perpetually in "want."

The wit of Spiller ſeems not to have been the effect of wine only; for, in his ſober moments, and even in pain, the effuſions of it would ſometimes break forth: and we are told, that one day, behind the ſcenes, in a raging fit of the tooth-ache, on the barber of the theatre offering to relieve him, he replied, "I cannot ſpare one "tooth now, friend; but, after the tenth of "June (the time of the houſe ſhutting), you "may have them all; I ſhall then have no "farther occaſion for them, as I ſhall have "nothing to eat."

The witty Duke of Wharton paſſed much of his time in the company of Jemmy Spiller; and, amongſt other of his mad pranks, the Duke, it is ſaid, at a tavern, propoſed, at each toaſt, that

every

every one in company ſhould diſcard part of his dreſs, beginning with his peruke, coat, &c.; when poor Spiller, at the laſt toaſt, after making many apologies, owned he had miſlaid his ſhirt; and, to the high entertainment of his noble friend, was obliged to appear in buff. So low was the taſte, and ſo groveling were the pleaſures of the witty, the illuſtrious, and the worthleſs Duke of Wharton.

SPILLER'S talents for low wit were not more notorious than his love for the bottle; in which laſt there is great reaſon to ſuppoſe, he was rivalled by his wife: as I have ſeen a well-engraved ticket for his benefit, which had, for its ſupporters, himſelf on one ſide, and his wife on the other, both in a ſtate of intoxication. In this ticket, the name of Spiller was ſpelt with an *æ* diphthong; a whimſical conceit, that ſeems to have ariſen from his name being ſometimes ſpelt with an *e*, and at others with an *a*: thus, whatever was the orthography, it was ſure to be in the right.

THOUGH in that day there were nothing like

any

any regular memoirs of him publiſhed: yet, from the various notices of him, ſcattered in different works, he appears to deſerve ſome further mention.

He was firſt employed in London, at Drury lane theatre, in the year 1710; when Aaron Hill produced him, in the character of Corporal Cuttum, in The Walking Statue.

THERE is one anecdote of him, ſo much to his credit, as a comedian, that it ought not to be omitted in any account of him. It is as follows. When the famous Riccoboni, who belonged to the Italian theatre at Paris, made his firſt viſit to London about the year 1715, he ſaw Spiller in the character of an old man: his account of it is as follows:

" WHEN I was in London a thing happened, " which, for its ſingularity, deſerves notice. At " the theatre in Lincoln's Inn Fields, I ſaw a " comedy, taken from *Criſpin Medicine*. He who " acted the old man, executed it to the niceſt " perfection; which one could expect in no " player who had not forty years exerciſe and

" ex-

" experience. I was not at all aſtoniſhed in one
" reſpect; but I was charmed now to find ano-
" ther Mr. Guirin, that excellent comedian, maſ-
" ter of the company at Paris; which had the
" misfortune to loſe him in our time. I was
" miſtaken in my opinion, that a whole age would
" not produce ſuch another; when, in our own
" time, I found his match in England, with the
" ſame art, and talents as ſingular.

" As he played the part of an old man, I
" made no manner of doubt of his being an old
" comedian; who, inſtructed by long experience,
" and, at the ſame time aſſiſted by the weight of
" his years, had performed it ſo naturally. But
" how great was my ſurprize, when I learned
" that he was a young man of about twenty-
" ſix! I could not believe it; but, I owned that
" it might be poſſible, had he only uſed a trem-
" bling and broken voice, and had only an ex-
" treme weakneſs poſſeſſed his body; becauſe I
" conceived it poſſible for a young actor, by the
" help of art, to imitate that debility of nature
" to ſuch a pitch of exactneſs; but the wrinkles

" of his face, his ſunk eyes, and his looſe and
" yellow cheeks, the moſt certain marks of a
" great old age, were inconteſtable proofs againſt
" what they ſaid to me.

" NOTWITHSTANDING all this, I was forced
" to ſubmit to truth; becauſe I knew for certain
" that the actor, to fit himſelf for the part of
" the old man, ſpent an hour in dreſſing him-
" ſelf; and, that with the aſſiſtance of ſeveral
" pencils, he diſguiſed his face ſo nicely, and
" painted ſo artificially a part of his eyebrows
" and eyelids, that, at the diſtance of ſix paces
" it was impoſſible not to be deceived. I was
" deſirous to be a witneſs of this myſelf, but
" pride hindered me; ſo, knowing that I muſt
" be aſhamed, I was ſatisfied with a confirmation
" of it from the other actors.

" MADEMOISELLE Salle, among others who
" then ſhone upon that ſtage, confeſſed to me,
" that the firſt time ſhe ſaw him perform ſhe
" durſt not go into a paſſage where he was,
" fearing leſt ſhe ſhould throw him down, ſhould
" ſhe happen to touch him in paſſing by."

TOWARDS

TOWARDS the latter period of his life, this facetious companion was reduced to great pecuniary inconveniences; and ſeldom ventured out of the theatre, where he ſhared an apartment with Walker, the original Macheath, with whom he frequently appeared in that opera.

SPILLER's laſt performance was in the character of the Clown, in the Rape of Proſerpine; which was played before the late Prince of Wales, on the 31ſt of January, 1729. He was during the performance ſeized with an apoplectical fit on the ſtage, and was conveyed to his apartment in the theatre; where he expired on the 7th of February following, in the 37th year of his age. He was buried in the churchyard belonging to the pariſh of St. Clement Danes.

THE epitaph here inſerted was not inſcribed on his tomb; but, from its ſingular humor and relation to the arts, it may be thought worth preſerving.

AN EPITAPH ON MR. JAMES SPILLER, WRITTEN BY A BUTCHER IN CLARE MARKET.

" Down with your marrow bones, and cleavers all,
" And on your marrow bones, ye butchers fall;
" For prayers from you, who never pray'd before,
" Perhaps poor Jemmy may to life restore.
" What have we done, the wretched bailiffs cry,
" The only man by whom we lived shou'd die!
" Enrag'd, they gnaw their wax, and tear their writs—
" The butcher's wives fall in hysteric fits;
" For sure as they're alive, poor Spiller's dead:
" But, thanks to Jack Laguerre, we've got his head.
" Down with your ready cole, ye jovial tribe,
" And for a Mezzotinto cut subscribe;
" The markets traverse, and surround the mint;
" It shall go hard but he shall be in print.
" For
" He was an inoffensive merry fellow;
" When sober hipp'd, blithe as a bird when mellow."

We are not aware that this jocular invitation to his boon companions was ever adopted by them; at least it has never come to our knowledge that this tribute was paid to his memory.

The head of Spiller mentioned in this epilogue was afterwards the sign of the public house


A. M. Ireland Sculpt.

houſe in Clare Market, at which a weekly club was held and of which La Guerre and other artiſts of that time were members. La Guerre preſented it to the landlord of the houſe a few months before the death of Spiller. Lord Orford ſays La Guerre was an actor as well as painter.

Of this club Hogarth was likewiſe a member, and on a large ſilver tankard, uſed by the ſociety, engraved the original deſign, of which the annexed is a copy. A few impreſſions from this tankard have been fortunately preſerved: I ſay fortunately, for I eſteem the whole of this production as worthy the refined taſte of the preſent day; nor do we find in it any trace of the vulgariſms ſo often imputed to Hogarth. The allegorical figures of painting and ſculpture are well drawn, and as happily diſpoſed. The landſcape in the oval I judge to be the ſtory of Laban and his ſheep. It went alſo by the name of Jacob's well; and is ſaid to have been in alluſion to the ſign of the houſe where the club was held; but to this

we

we give no credit as it was certainly known by the ſign of the Spiller's head.

THE ornaments that are introduced, are ſelected with taſte; nor is it too much encumbered: and there is a ſimplicity and elegance in the enſemble, that does great credit to the taſte and talents of our artiſt.

FROM this ſpecimen we have fair ground to infer, that he was not deficient in thoſe refinements in the art, which ſo juſtly captivate and engage the nicer eye of the connoiſſeur.

HOWEVER alluring this ſtyle of deſign and execution may have been, he ſeems to have produced few works in this manner. Theſe could not enchain the talent of Hogarth: he had a nobler purſuit, the ſtudy of human nature, and the hydra-headed monſter of follies and vices that is too frequently attendant on her train. Theſe became the juſt objects of the talent he ſo happily poſſeſſed, and in that purſuit he ſtands unrivalled; and will, in all probability, hold his deſerved pre-eminence: ſtudy and obſervation may create a hoſt of laborious and high

finiſh-

Wm Hogarth Invt. Jane Ireland foulpt.

finiſhing artiſts, yet it is Nature alone that can produce the mind of an Hogarth. Yet, with all that ſhe had ſo liberally done for him, and at a time too when, as a painter, his reputation, ſtood high, there is great reaſon to believe that he was ſtill, and at inferior prices, under the trammels of bookſeller's engagements: for about this period, the year 1728, it is moſt likely the two plates that follow from the Paradiſe Loſt of Milton, made their appearance: to what edition they belonged, or for whom they were done, we are entirely ignorant. If they were diſcarded, as being deficient in point of merit, it is happy for ſome bookſeller's reputation that his name is forgotten. The ſtyle of execution in theſe two ſmall prints is much to be admired; and the manner of treating the ſubject is as elaborate, as the nature of works of that ſize could poſſibly admit.

In the ſcene of Pandemonium

> " the high capital
> " Of Satan and his peers,"

the

the diſpoſition of the Arcade is expanſive and noble, and the arrangement of Satan's infernals is admirably expreſſed. The myriads of ſub-ordinate ſpirits form a tremendous hoſt; and the vaulted dome irradiated with blazing ſtars, is a grand and maſterly idea.

" Here incorporeal ſpirits to ſmalleſt forms
" Reduced their ſhapes immenſe, and were at large,
" Though without number ſtill amidſt the hall
" Of that infernal court. But far within,
" And in their own dimenſions like themſelves,
" The great ſeraphic lords and cherubim
" In cloſe receſs and ſecret conclave ſat,
" A thouſand demi-gods on golden ſeats."

The figure of Satan ſeems rather out of ſize; but from epic to farce, a hero is ever repreſented as tall, and this ſuperiority is given amongſt others by Milton to the leader of the infernal legions.

" He above the reſt
" In ſhape and geſture proudly eminent,
" Stood like a tow'r."

It is not from the imagination of the poet or the drollery of the comedian, that the figure of Satan is modelled on a large ſcale, or that Capt. Bobadil is made " *a tall man:*" nor is it ſolely the train of military ideas that can with juſtice be ſaid to have dictated to Serjeant Kite his maxim, that

" True natural greatneſs all conſiſts in height."

But it is natural to the human mind to annex a certain ſtatelineſs of figure and dignified preſence, to our ideas of the form and character of any diſtinguiſhed perſonage. In conformity to this principle we not only find that Tacitus deſcribes Corbulo, the great general of Nero, as *corpore ingens*, verbis magnificus, et ſuper experientiam ſapientiamq; *etiam ſpecie inanium validus*; but we are told on the contrary by a modern Frenchman, the author of the Theory of Agreeable Senſations, " that a majeſtic ſtature would not at all ſuit a comical character," chap. 4. It may be truly ſaid, that all

 this

this will not juſtify extravagance and exceſſive diſproportion. And yet, true as this unqueſtionably is, it muſt be a very wide interval of ſpace, that on ſuch an occaſion the deluded mind would heſitate to fill up; when we recollect the cullibility of mankind, and how readily they attribute more than human properties to thoſe; whom they make more than men and inveſt with empire.

But it was no eaſy matter to make an extravagant repreſentation of the "*mighty ſtature*" of that warrior, whoſe arms are thus deſcribed by Milton himſelf:

> "His ſpear, to equal which the talleſt pine,
> "Hewn on Norwegian hills, to be the maſt
> "Of ſome great ammiral, were but a wand,
> "He walked with, to ſupport uneaſy ſteps
> "Over the burning marle."

In the companion print, we think the artiſt rather liable to cenſure, though perhaps not more ſo than ſome Italian artiſts of the firſt eminence; who in treating on ſubjects of this ſublime nature have been occaſionally apt to render them

ſo

Wm Hogarth Inv.t Jane Ireland sculp.t

ſo familiar, as to produce a riſible and ſometimes a ridiculous effect.

Such is the nature of a picture I have ſeen of the Bologneſe ſchool, and that very finely painted: the ſubject, a holy family, in which Joſeph was working with a plane at a carpenter's bench, the Virgin mending a ſtocking, and a little Jeſus with a beſom ſweeping the floor. The Dutch ſchool has been famed for extravagancies of this kind; and, in one inſtance that I remember to have heard of, ſeems to have even outdone the Bologneſe. The Dutchman repreſents Abraham ſhooting his ſon Iſaac with a piſtol; while the angel, in a whimſical, but not unnatural manner, is attempting to prevent it, by wetting the powder in the pan.

These ludicrous ways of treating things of a ſublime nature are truly diſguſting, and debaſe the ſubject they mean to dignify and illuſtrate. A perſonification of the Deity, as in the print before us is highly improper. It is a form that can only be ſilently an object of wonder and meditation, but to his figure

no form can well be applied. Cherub's heads likewiſe fluttering about without bodies, are objects we know little of, and as ſuch are not clearly underſtood. Hogarth himſelf, at a later period of his life, has pointed out the abſurdity of introducing ſuch beings, in the 5th chap. of his Analyſis: he deſcribes theſe things as infants heads, with a pair of duck's wings placed under their chins, who are ſuppoſed to be always flying about and ſinging pſalms. He proceeds to obſerve, that a painter's repreſentation of Heaven would be nothing without ſwarms of theſe little ill conceived objects flying about or perching on the clouds; and yet he obſerves there is ſomething ſo agreeable in their forms, that the eye is reconciled and overlooks the abſurdity.

In the print before us, the father and ſon are nearly of the ſame age; and the rainbow on which they are ſeated gives ſome idea of a ſwing-rope raiſed rather too high to ſuffer them to keep their places: the organ alſo gives rather an idea of too heavy and cumbrous a

work

W. Hogarth del.t

J. S. fc.

work of art to have obtained a place in thoſe ærial regions. In point of execution it muſt however be allowed that this print is not inferior to its companion; and it is with regret we find the ſubject is ſo fairly open to cenſure.

A COPY from the original drawing, in pen and ink, of the head of Heſiod is here annexed. It was made from the buſt at Wilton, and was afterwards engraved by Hogarth for Cook's tranſlation of the works of that writer, which was publiſhed in 1728. This copy of the original drawing will ſerve to give an idea of the manner in which he made his firſt ſketches.

IN 1730, Hogarth married the only daughter of Sir James Thornhill, who was then in her eighteenth year. This match was againſt the conſent of her father, and probably accompliſhed without his knowledge; as the pecuniary ſituation of our artiſt was then ſuch as to be an obſtacle, in the ſound diſcretion of other than parents, to ſuch a connexion. Lady Thornhill, the mother, however, ſeems not to

have

have been inexorable on the occaſion; for ſhe uſed every means in her power to reconcile Sir James to the match, by placing thoſe incomparable works the Harlot's Progreſs immediately in his way: ſo beſet, under the influence of ſuch powerful attractions, had the father been poſſeſſed of leſs humanity than was imputed to him, the ingenious artiſt would moſt probably have been induced to acquieſce. When he ſaw them, being informed they were the productions of his ſon-in-law Hogarth, he exclaimed, "The "man who painted theſe pictures cannot fail to "maintain a wife, though without a portion." From this period 1731, Sir James was perfectly reconciled to his ſon-in-law, and lived with him in harmony till the time of his death, which happened about three years after.

The original picture of Sir James Thornhill; from which the annexed etching was made, was painted in oil by Hogarth, and is of the ſame ſize as the print: it was purchaſed of Mrs. Hogarth in 1781, and was deemed by her an excellent likeneſs. The high and de-

ſerved

Wm. Hogarth pinxt. S. Ireland sculpt.

Sr. James Thornhill

ſerved eſtimation in which the works of Sir James were held, both in his own time and ſince, calls upon us for ſome notice and memorial. The artiſt, who was ſomewhat more than the rival of Verrio and La Guerre, ſhould not be forgotten. His great works, within the Dome of St. Paul's, the Princeſſes apartment at Hampton Court, thoſe at Greenwich Hoſpital, Blenheim Caſtle, and many other places will bear laſting teſtimony of his excellence as an hiſtorical painter. For his performance in the Cupola of St. Paul's, and at Greenwich Hoſpital, to the diſgrace of the time, he was paid as a plaiſterer, not as a painter of hiſtory, viz. forty ſhillings a ſquare yard, being the utmoſt he could obtain, after much conteſt, for thoſe excellent and laborious performances. Foreigners of infinitely leſs merit were much more liberally paid; and from the depraved taſte of the times their works appear to have been afterwards more highly eſteemed. He was three years employed in copying the Cartoons at Hampton Court; theſe copies, after his death in 1735, were purchaſed,

at

at the ſale of his pictures, by the Duke of Bedford, for only 200l. A ſtronger proof of the want of real taſte for hiſtorical painting at that time, we believe, can hardly be adduced. A ſmaller ſet, painted likewiſe by him, was ſold for 75l. Sir James died of the gout, at his ſeat near Weymouth, on the 4th of May, 1734, aged 57; leaving one ſon, named James, who was appointed Serjeant painter to the Navy, and one daughter, the wife of our artiſt. Of this lady I have a three quarter portrait, painted by Hogarth when ſhe was young. It has great clearneſs of coloring, and in character and truth of expreſſion is equal to any portrait I have ſeen painted ſince that period. If report may be credited, the likeneſs was very ſtrong; and affords ample proof that our artiſt had no ill taſte in his choice of beauty. In her latter time, when I was acquainted with her, ſhe had an animated countenance, and to the laſt a fine ſymmetry of features. Her behaviour was that of a well bred woman; and when in the decline of life, it is much to be regretted that more

tenderneſs


Will.
Hogarth fec
James Figg
Master of ye Noble Science of Defence
on ye right hand in Oxford Road.
near Adam & Eve court teaches Gentle-
men ye use of ye small backsword &
Quarterstaff at home & abroad

A.M.F. sculpt

tenderneſs had been exerted towards her by ſome of the biographers of Hogarth.

It is with regret we mention, that a ſhort time before her death ſhe declared to a friend, with ſome emotion, " that her heart was al- " moſt broken." Whether this expreſſion was occaſioned by any harſh remarks thrown out againſt her, or from any alteration in her pecuniary affairs we know not, but moſt probably it was occaſioned from both theſe cauſes.

About this period, 1731, the celebrated hero of the ſword James Figg, appears to have been in the zenith of his glory, and to have called forth the notice and pencil of our artiſt. The original deſign of the print from which the annexed etching was copied, is evidently made by Hogarth, but etched by Simpſon, the perſon whom we have had occaſion to mention before; and from whoſe ignorance the name of Hogarth being inſerted as the engraver probably proceeded.

A portrait of Figg is introduced in the ſecond plate of the Rake's Progreſs, amongſt

other high characters who were to aſſiſt in finiſhing his education. Figg was likewiſe painted by Ellis, an artiſt who imitated the ſtyle of Hogarth in ſmall converſations; this portrait was engraved by Faber in mezzotinto, and publiſhed by Overton in 1731.

It appears that Ellis was deſirous of having a motto under the print to perpetuate the fame of this hero; on which occaſion Johnſon the comedian ſaid I will give him one—" *A fig for the Iriſh.*" This pun aroſe from the reputation Figg had acquired in defeating the ſturdieſt Hibernian heroes of his time. The motto I believe was never applied, but the following bravado I have ſeen ſubjoined to the print.

" The *mighty combatant*, the firſt in *fame*,
" The laſting *glory* of his native *ſhame*.
" Raſh and unthinking men at length be *wiſe*;
" Conſult your *ſafety* and reſign the prize:
" Nor tempt ſuperior *force*, but timely fly
" The *vigour* of his arm, the quickneſs of his *eye*."

In celebrating the feats of this valiant " maſ-

" ter

" ter of fence" the pen as well as the pencil was frequently employed; and as the preſent rage for ſingle combat in ſome one or other of its forms ſeems as prevalent now as at any former period, it may not prove unpleaſant to the amateur to find in what kind of ſtyle his encomiaſts held him forth. Capt. John Godfrey in his treatiſe upon the uſeful ſcience of defence, publiſhed in quarto, 1747, p. 41, ſays, " Figg was the Atlas of " the ſword; and may he remain the gladi- " ating ſtatue! In him ſtrength, reſolution, " and unparalleled judgment conſpired to form " a matchleſs maſter. There was a majeſty " ſhone in his countenance, and blazed in all " his actions, beyond all I ever ſaw. His " right leg bold and firm; and his left, which " could hardly ever be diſturbed, gave him " the ſurpriſing advantage already proved, and " ſtruck his adverſary with deſpair and pa- " nic. He had that peculiar way of ſtep- " ping in, I ſpoke of, in a parry; he knew " his arm, and its juſt time of moving; put

" a firm faith in that, and never let his ad-
" verſary eſcape his parry. He was juſt as
" much a greater maſter than any other I ever
" ſaw as he was a greater judge of time and
" meaſure."

Chetwood, in his Hiſtory of the Stage, p. 60, furniſhes us with ſome farther anecdotes relative to this redoubted hero. He ſays, " Figg
" informed him once, that he had not bought
" a ſhirt for more than twenty years, but had
" ſold ſome dozens. It was his method when
" he fought in his amphitheatre, to ſend round
" to a ſelect number of his ſcholars to bor-
" row a ſhirt for the enſuing combat, and
" ſeldom failed of half a dozen of ſuperfine
" Holland from his prime pupils. Moſt of
" the young nobility and gentry made it a
" part of their education to march under his
" warlike banner. This champion was gene-
" rally conqueror, though his ſhirt ſeldom failed
" of gaining a cut from his enemy, and ſome-
" times his fleſh, though I think he never re-
" ceived any dangerous wound. Moſt of his

" ſcho-

" ſcholars were at every battle, and were " ſure to exult at their great maſter's vic- " tories; every perſon ſuppoſing he ſaw the " wounds his ſhirt received, Mr. Figg took " this opportunity to inform his lenders of " linen, of the charms their ſhirts received, " with a promiſe to ſend them home. But," ſaid the ingenious, courageous Figg, " I ſel- " dom received any other anſwer than, D—n " you, keep it." Some extempore verſes written by Dr. Byrom, upon a trial of ſkill between Figg and one Sutton, are inſerted in Dodſley's collection vol. 6, in which the Dr. in the manner of the ancients calls forth the aid of the gods to decide this famous combat. He then deſcribes the firſt rencounter in the 3d and 4th ſtanzas, as follows.

III.

" Whereupon the bold Sutton firſt mounted the ſtage,
" Made his honours as uſual, and yearn'd to engage;
" Then Figg with a viſage ſo fierce, yet ſedate,
" Came and enter'd the liſts, with his freſh ſhaven pate;
" Their arms were encircl'd with armigers too,
" With a red ribbon Sutton's, and Figg's with a blue.

" Thus

" Thus adorn'd the two heroes, 'twixt ſhoulder and elbow
" Shook hands and went to't, and the word it was Bilboe.

IV.

" Sure ſuch a concern in the eyes of ſpectators,
" Was never yet ſeen in our Amphitheatres ;
" Our Commons and Peers from their ſeveral places,
" To half an inch diſtance all pointed their faces ;
" While the rays of old Phœbus that ſhot through the ſkylight
" Seem'd to make on the ſtage a new kind of twilight ;
" And the gods, without doubt, if one could but have ſeen 'em,
" Were peeping there through to do juſtice between 'em."

For a long time, the Dr. tells us, the fate of the day ſeemed ſuſpended, till at length, after frequent interference of the deities, we find in the 10th ſtanza,

" Jove told the gods he had made a decree,
" That Figg ſhould hit Sutton a ſtroke on the knee.
" Though Sutton diſabled as ſoon as he hit him,
" Would ſtill have fought on, but Jove would not permit him ;
" 'Twas his fate, not his fault, that conſtrain'd him to yield,
" And thus the great Figg became lord of the field."

We ſhall cloſe our account of this wonderful character by tranſcribing one of the heroic advertiſements that appeared in the daily papers of that time.

" At

" At Mr. Figg's Great Room, at his houſe, the
" ſign of the City of Oxford, in Oxford
" Road, to-morrow, Wedneſday the 11th of
" November, the Nobility and Gentry will
" be entertained (for the laſt time this ſea-
" ſon) in a moſt extraordinary manner with
" a ſelect trial of ſkill in the Science of De-
" fence, by the four following maſters, viz.

" We William Holmes and Felix Mac
" Guire, the two firſt and moſt profound ſwordſ-
" men in the Kingdom of Ireland, whom in
" combat the univerſe never yet could parallel,
" being requeſted to return to our native coun-
" try, are determined to make our departure
" ever memorable to Great Britain, by taking
" our ſolemn public leave of the renowned Mr.
" Figg and Mr. Sutton, at the time and place
" appointed, to which we hereby invite them,
" in order to prove we can maintain our ti-
" tles, and claim a preference in the liſt of
" worthies. 'Tis not the accidental blow Mr.

" Holmes

" Holmes received on his metacarpus the laſt
" time he fought Mr. Figg, has ſhocked his cou-
" rage, or given room for Mr. Mac Guire to
" decline his intereſt; no, it has been the fate
" of the beſt of generals to retreat, and yet to
" conquer; and the loſs of a leg or an arm
" has augmented the glory of a commander,
" becauſe, blind fortune, and not the want of
" conduct, forfeited a limb which force nor
" envy e'er could take away.

" We James Figg, from Thame in Oxford-
" ſhire, and Edward Sutton of renowned Kent,
" by the lofty language and pointed ſimilies of
" the above bravo's, gueſs at their aſpiring
" minds, and ſincerely promiſe, ſince they co-
" vet to be great men, that if at the time
" and place appointed they obtain a victory
" by the ſword, we will preſent them with
" our truncheons, being four foot longer than
" that with which Alexander was honored at
" the head of his army, and far more ſer-
" viceable in caſe of a rupture: on the other
" hand, if it be our fortune to deprive them

" of

" of their intended glory, in one ſenſe we will
" endeavour to be grateful in another by ſend-
" ing them home admirals like Bembo or Car-
" ter, whoſe names the loſs of a leg and an
" arm, made ever memorable, and may ſerve
" for the copy of their departure, if blind for-
" tune (as they call it) act according to cuſ-
" tom, &c.

" NOTE: Mr. Holmes and Mr. Figg are to
" fight the firſt bout; Mr. Mac Guire and
" Mr. Sutton the ſecond: Mr. Holmes alternately
" with Mr. Figg, Mr. Mac Guire and Mr.
" Sutton in like manner, and ſo ſucceſſively du-
" ring the battle; and, if one be diſabled, his
" aſſociate to go through the weapons with his
" two antagoniſts. A full houſe being expected,
" gentlemen are deſired to meet ſooner than
" uſual, the maſters being commanded to mount
" at three preciſely, by reaſon of the ſhortneſs
" of the days, and the length of a double bat-
" tle, &c."

THE annexed print of a ſcene in the Beggar's Opera appears to have been engraved by Hogarth

 for

for the benefit of Milward, a comedian of considerable eminence at that time. The engraving was, in all probability, executed not long after the appearance of the opera; but the precise time we cannot ascertain: it is here placed about 1731. The day of the month is written in with pen and ink on the card.

The original engraving is extremely scarce, and, though very slight has yet all the spirit and freedom of the artist. We think it deserving a place in this work, if it were only to shew that Hogarth with such superior excellence as a painter, and that in the first line of his profession, could yet submit to engraving players tickets.

Of Milward, who appears to have been a very amiable man, as well as a good actor, something more should be said. He was born at Litchfield in 1702, and was descended from Sir Thomas Milward, chief justice of Chester, who is distinguished in history as an adherent to the cause of Charles the First, during the civil wars. His father, soon after his birth, removed to Ut-

tox-

W. Hogarth del.t S. I. f.t

THEATRE (Pit 3) ROYAL

Lincolns Inn Fields Tuesday

Aprill 23

A Bold Stroke for a Wife

W.th Entertainments for y.e Benefit of

M.r MILWARD.

toxeter; in the ſchool of which town he received his education. At the age of fifteen he was put apprentice to an apothecary in Norfolk ſtreet, in the Strand; in whoſe ſervice he made a miſtake in delivering ſome medicines, which determined him to renounce his buſineſs, and betake himſelf to the ſtage. His firſt appearance was at the Haymarket Theatre on the 12th of December 1723 in a new comedy called, The Female Fop, or, The Falſe one Fitted. The company was compoſed of an entire new ſet of performers, not one of whom, beſides himſelf, was ever afterwards heard of. He was ſoon after received at Lincoln's Inn Fields; and, on the death of Wilks and Booth, came to Drury lane, where he performed until his death.

The fame of Milward, as a comedian, is not wholly unknown to ſome of the preſent frequenters of the theatre. He is ſaid to have made choice of Booth for his model, to have excelled Mills in moſt of his parts; and, in Luſignan, to have been but little, if at all, inferior to

Garrick. In the character of Mark Anthony, Tom Davis, who knew him well, aſſerts, in his Dramatic Miſcellanies, " that he had every " thing which nature could beſtow in perſon, " look, and voice; his action and addreſs were " eaſy and without art; and his deportment, " though not abſolutely perfect, was yet far " from ungraceful: he opened the preparatory " part of his oration in a low, but diſtinct and " audible, voice; and roſe to ſuch a height, " as not only to enflame the populace on the " ſtage, but to touch the audience with a kind " of enthuſiaſtic rapture." Such powers, we are ſorry to remark, are ſeldom witneſſed in the preſent day.

In All's Well that Ends Well, a play that had been revived after lying on the ſhelf upwards of a century, he played the King a few days before his death; and, being ſeized with a ſhivering fit, was aſked by one of the players how he felt himſelf? He replied, with ſome pleaſantry, how is it poſſible for me to be ſick,

when

when I have ſuch a phyſician as Mrs. Woffinton? That accompliſhed actreſs was the Helen of the play.

ANOTHER account ſays, he was taken ſuddenly ill on the 26th of January 1742, and that his part of Hamlet was obliged to be read by Theophilus Cibber. It is certain that he died on the 6th of February 1742, and was buried at St. Clement Danes. He left four children, and a wife then pregnant. Quin, who had not performed that ſeaſon, came on the ſtage for one night, and acted Cato, for their benefit, on the 25th of March ſubſequent to Milward's death.

AN epilogue, written by Mr. Miller, author of the Humours of Oxford, was alſo ſpoken by Theophilus Cibber, on the ſame evening. It is ſo high a tribute, and, we believe, ſo juſt a one, to the amiable character of Milward, as a player and a man, that we feel a gratification in repeating it.

EPILOGUE SPOKEN BY MR. CIBBER, 25th MARCH, 1742, WRITTEN BY MR. MILLER, AUTHOR OF THE HUMOURS OF OXFORD.

When Roſcius died each gen'rous Roman wept,
Whilſt Cicero's deathleſs page his plaudit kept;
Such was their harveſt in that golden age,
Who toil'd to till the vineyards of the ſtage:
The Romans wept!—More gen'rous Britons! Ye
Dry up the tears of Milward's family.
Your bounteous cares beyond the grave extend,
Lo! what a ſcene dead merit to befriend!
For merit ſure he ſhar'd in ev'ry part—
Merit moſt rare!—Integrity of heart;
Whate'er of friendly, gen'rous good he play'd,
In ſcenes of real life he ſtill diſplay'd:
Young Hamlet's ſable when he choſe to wear,
Young Hamlet's filial piety was there:
When the fond lover Phocyas was his part,
Each tender line ſprang glowing from his heart;
Or when Macduff's dire anguiſh was his theme,
The huſband and the father bled in him:
Well might he pleaſe, when, with each virtuous thought
The poet penn'd, the player's breaſt was fraught.
Such Milward was, as ſuch his early grave
Calls down the pity of the fair and brave;
Cut off juſt at the noon tide of his days,
Juſt when he hop'd to have deſerv'd your praiſe;
The player ſteel'd to counterfeit the tear,
Diſtills an undiſſembled eye-drop here;
Whilſt by this ſplendid circle fir'd, his breaſt
With emulation burns, and claims his beſt,
That his own manes may like Milward's reſt.

SHOULD

SHOULD any farther teſtimony be required either of the talent of Milward as an actor, or of his excellence as a man, the following anonymous lines on his picture, which was painted by Hayman, may not improperly be given as an authority.

Such Milward was: him thus, with wondrous ſkill,
The painter drew. O that the Muſes' quill,
Alike to nature and to truth confin'd,
Could draw the living image of his mind.
Then ſhould the painter's and the poet's art
Prove the reſemblance of the face and heart.
That open manly look, where virtue glow'd,
Was but the glaſs which his fair inſide ſhew'd;
There probity, there mild affections dwelt,
There every ſocial ſentiment was felt.
In each domeſtic light, excell'd by none,
The ſon, the father, and the huſband ſhone.
Thus form'd great nature's pow'rful ſprings to know,
Poſſeſſing all that nature could beſtow;
He was an actor, ſuch as half an age
Has rarely ſeen upon the Britiſh ſtage.
With Booth, with Betterton, he muſt have vy'd,
Had he not, in his prime of action, died.
This, but thy ſecond fame, O much deplor'd,
So high the man above the actor ſoar'd.
Her tears and praiſe the Muſe to Milward juſt,
Obliged and grateful ſprinkles on his duſt.
This tribute ſhe with mournful pleaſure gives,
And would do more. The afflicted widow lives;

Four

Four children round her, and a fifth unborn;
She lives, her great untimely loſs to mourn.
O that my verſe, to ſooth her preſent cares,
Could ſwell the tribute which the town prepares:
That tribute to an actor's merit due,
The Muſe, friends to the ſtage, ſolicits you.

In 1732 we find the pencil of Hogarth employed for the benefit of his ingenious and witty friend, Harry Fielding. This engraving is evidently by the ſame artiſt who engraved the former; and is as clearly, from the manner of it, deſigned by Hogarth. Where it is defective it muſt be imputed to the want of ſkill in the engraver. The character of the Mock Doctor is well conceived, and as happily expreſſed: it is undoubtedly a portrait of Theophilus Cibber, who firſt filled the part. The etching above this print, is from the original ſketch, in pen and ink, which was, moſt probably, made from nature. In the ornaments will be found, on comparing them with ſeveral other prints in this work, a ſtrong ſimilarity of ſtyle.

Fielding, in this petite piece, has diſplayed a ſtrong congeniality of mind with that of the ad-

THEATRE ROYAL

April 20th 1732 a Comedy with the Mock Doctor

For the Benefit of the Author of the Farce

Pitt

A. M. Ireland fecit

admirable Moliere, in his Medecin Malgré lui; and has preſerved as much of his ſprightly original, as the nature of a tranſlation and the idiom of our language would admit. The vivacity and true ſpirit of farce contained in this comedy, renders it rather aſtoniſhing, that the managers have not availed themſelves more frequently of its merits, to put their audiences in good humour: beſides the excellence of this piece, it was the means of adding much to the theatrical fame of Miſs Rafter, afterwards the juſtly celebrated Mrs. Clive. In this farce, ſhe played the character of Dorcas, and in the preceding year performed the character of Nell in the Devil to pay, in which ſhe acquired great applauſe; but her appearance in Dorcas, effectually eſtabliſhed her reputation, as an actreſs in Comedy.

Theophilus Cibber likewiſe obtained an ample ſhare of commendation in the Mock Doctor; and from his repreſentation of this character, Fielding took occaſion "to congratulate the "town on the lively hope they may entertain, "of having the loſs, they are one day to ſuf-

" fer in the father, ſo well ſupplied in the
" ſon."

In the year 1732 there appeared, in a ſmall octavo pamphlet, a Satire on Pope's Epiſtle on Taſte; which I ſhall here take occaſion to advert to, on account of a manuſcript, in a law hand, written at the back of the frontiſpiece to the pamphlet, which is in my poſſeſſion. It runs as follows,

" Bought this book of Mr. Wayte, at the
" Fountain Tavern, in the Strand, in the pre-
" ſence of Mr. Draper, who told me that he had
" it of the printer, Mr. W. Rayner.

" J. Cosins."

Cosins was an attorney, and Rayner a publiſher and bookſeller at that time; and, by this memorandum, it appears that an action was likely to be commenced either againſt the author of the pamphlet, or the deſigner of the frontiſpiece. The nature of the ſubject, deſigned by Hogarth for the latter, the connoiſſeur is not unacquainted with.

Pope

Pope is on a ſcaffold whitewaſhing Burlington gate, and, at the ſame time, beſpattering the Duke of Chandos's coach, which is paſſing by; in the print are interſperſed other ſtrokes of ſatire. The plate, I am informed, was ſuppreſſed, nor does it appear that any further uſe was made of this memorandum, or that any proſecution was commenced againſt our artiſt, either for this or any other publication.

The pencil of Hogarth has in ſeveral inſtances been employed againſt the Twickenham bard, particularly in the print of the South Sea adventure, where he is repreſented as picking the pocket of a fat man, who has a horn book affixed to his girdle. The fat man probably alludes to Gay. The ſilence of Pope on this and other ſimilar occaſions is rather extraordinary, and can only be imputed to his dread of the pencil of our inimitable artiſt.

A second edition of the Satire on Pope's Epiſtles appeared in 1751, in quarto, with a larger print ſuited to the ſize, which print has been doubted by ſome as not being the work of

of Hogarth: it appears in my judgment to bear even ſtronger markings of the maſter than the ſmaller one before mentioned. A third, ſtill leſs than either of the former, appeared about the ſame time, evidently a copy, and probably by the ſame hand that engraved the foregoing prints of Figg and the Mock Doctor.

Though it was not our intention to advert to any other ſubject than is introduced into this work, yet we cannot in juſtice to the fame of Hogarth paſs this period of his life without giving an opinion on a print now before us, publiſhed in the year 1733. The ſubject of it is the removal of the ſcenery, actors, &c. from Lincoln's Inn Fields to the New Theatre. This print made its appearance under the title of Rich's Glory, on his Triumphant Entry into Covent Garden, marked W. H. I. E. ſculp. price ſixpence.

This engraving has been announced to the world, with a long diſſertation, as a genuine work of Hogarth, in which the ſtyle of its

com-

compoſition and manner of its engraving are mentioned as ſufficient proofs of its authenticity, even if the initials of his name had not been at the bottom of it. We are not ſingular in our opinion when we pronounce that it is ſo deficient in both thoſe requiſite points as to render it more than doubtful as to its being the work of Hogarth. The enormous price of five guineas having been paid for it, induces us to give this opinion, and to prevent a further impoſition on the credulity of the collector. The ſame motives that have induced us to give an opinion on the former print lead us to advert to another that now preſents itſelf, publiſhed in 1737, under the title of Æneas in a Storm. The ſubject repreſents King George the Second coming to England on his return from Hanover. The monarch is here ſuppoſed in a violent rage to have kicked his hat overboaad, an action it ſeems not uncuſtomary with him when in a paſſion. We are told that Garrick in an attempt to mimick this ridiculous expreſſion of paſſion in the character of Bayes,

re-

received ſuch a reprimand by a meſſage from one of the ſtage boxes, as to prevent a repetition of it. The deſign of this print is too contemptible, and its execution ſo unequal to Hogarth, as to induce us to give a decided negative on its being his. This paltry print has ſold for the enormous ſum of three guineas.

In the year 1733 Hogarth produced his juſtly admired print of Southwark Fair, the humor of which can never fail to excite riſibility while the Engliſh character exiſts. In this print are introduced moſt of the enterpriſing heroes of that day, from the monarch of the theatre to the famed Icarus of the rope, one Cadman, who deſcended from the ſteeples of ſeveral churches in London about that time, and who afterwards broke his neck in an experiment of the kind at Shrewſbury.

The heroine of this print, the tall handſome woman beating the drum, is a portrait of whom Mrs. Hogarth gave me the following anecdote. That H. paſſing through the fair,

on

on ſeeing the maſter of the company ſtrike her and otherwiſe uſe her ill, he took her part and gave the fellow a violent drubbing: whether this chaſtiſement aroſe from a liking to her perſon or reſpect for the ſex we know not; but it is certain that ſhe was the kind of woman for which he entertained a ſtrong partiality. A proof of this may be adduced in many of his works; where he has occaſion to introduce a good looking female he has generally given us a form not unlike her's: in this he has certainly diſplayed no ill taſte, and it muſt be confeſſed that her face and figure ſeem to be of that attractive quality that will never fail to gain admirers in our country.

The ſhow cloth introduced in this print is from an etching of John La Guerre whom we have mentioned before, and from whoſe pencil I am poſſeſſed of a ſet of drawings for the farce of Hob in the Well. Theſe drawings though inferior, are yet much in the ſtyle of Hogarth. In the etching is likewiſe introduced a print of Highmore, who purchaſed part of the patent

tent of Drury Lane theatre. The character of Highmore as a man of intrigue ſtood high at that time in the eyes of the beau monde, and an unfortunate attempt on the wife of a friend brought on him no ſmall ſhare of ridicule.

In the annexed print this act of gallantry is recorded. He is there diſcovered by his friends in the moment when he expected to have been made happy, looking with aſtoniſhment at a black girl whom they had placed in the bed, inſtead of the fair one, who was the object of his wiſhes. The figure of the hero neither in this print nor in that of La Guerre ſeem to give him much credit for ſucceſs in the line of gallantry. The original print was called the Diſcovery, and was ſuppreſſed at a very early period of its appearance. Mrs. H. aſſured me there were not more than ten or twelve impreſſions taken from it before the plate, by a peculiar interference, was deſtroyed.

Highmore was originally a man of conſiderable property, which, by the aſſiſtance of the gaming table at White's, and his connexion

at


Qui Color albus erat, nunc est contrarius albo.
W. Hogarth del.
S. S. fc.

at the theatre in Drury Lane, was in no ſmall degree reduced, and that in a very ſhort time.

In the patent of that theatre Booth had a third ſhare; the half of which Highmore purchaſed for 2,500 pounds. Cibber had another third, which he obtained for 3,000 guineas. The remaining property in that houſe continued with Wilkes's widow and Mr. Gifford, who purchaſed Mr. Booth's remaining ſixth.

These prices, though ſo very much below the preſent eſtimate of the value of that theatre, were yet, it appears by much too high, to be of advantage to the fortunes of any of the then proprietors.

I cannot paſs unnoticed an etching by Hogarth, executed about this time, called, The Laughing Audience, without paying my tribute of commendation to its extraordinary merit. It ſerved as a receipt for the print of the Fair and the Rake's Progreſs. Though a ſmall work the abundant knowledge of the human countenance is aſtoniſhingly marked in every feature, and it is

 certainly

certainly not inferior, in execution, to many of his larger productions. Yet, with all its merits, the original ſketches, in pen and ink, have ſtill more force and ſpirit. Theſe invaluable ſketches, with many others of the ſame kind, are in my poſſeſſion; they were drawn on ſmall ſcraps of paper, from markings of characters that he accidentally met with in the courſe of his rambles, and that he made at the inſtant, on his nails and palm of his hand.

This anecdote was communicated to me by Mrs. Hogarth, on whoſe veracity every reliance may be had. I have ſelected, in the annexed plate, a few of theſe ſketches that have not been engraved, as ſpecimens of the manner in which he put his firſt thoughts on paper. Under one he has written, hearing void of attention; and a countenance more truly expreſſive of ſuch vacuity of mind, I preſume could not have been made out with ſo few touches, by any other pencil than that of Hogarth. Explanation of the other ſketches is unneceſſary: where the nice diſcrimination of the human character is ſo

finely

hearing void
of attention -

J. T. fecit

W. Hogarth del.t A. M. I. fe:

finely marked, every touch ſpeaks its own meaning.

HOGARTH's great intimacy with George Lambert, the landſcape painter, for whom the annexed coat of arms was engraved by him as a book plate, is well known; the deſign is ſimple, and the execution maſterly; yet the principal motive for introducing it here is, that the original is a unique print. This circumſtance is the more extraordinary, as I am informed by Mr. Richards, ſecretary to the Royal Academy, and who was a pupil of George Lambert, that it was ſtuck in all his books; and, that his library conſiſted of ſeven or eight hundred volumes.

THE great merit of the pupil, as an artiſt, is well known: nor ſhould the excellence of his maſter, Lambert, our Engliſh Pouſſin, be paſſed unnoticed. He was a diſciple of one Haſſel, a landſcape painter. In his early manner Lambert imitated Wootton; but ſoon afterwards quitted his hazy and woolly manner of coloring for one more diſtinct, and that approached

nearer to the general hue of nature. There is a grandeur in Lambert's ſtyle of landſcape, and a correctneſs in his deſign, that out rivals moſt of his countrymen in that line; nor do we extol his talents beyond their juſt merit, when we pronounce him, in ſome reſpects, ſuperior to Gaſper Pouſſin, whoſe works he has evidently ſtudied. He was leſs ſombre in his tints than that great maſter; and, though perhaps not ſo claſſical, had yet to boaſt more of nature. Lambert, conſcious of his want of ſkill in drawing the human figure, frequently called in the aſſiſtance of his friend Hogarth, by whoſe pencil his landſcapes were often enriched, either with groups of figures, from hiſtory, or with ruſtic characters, that give additional value to his pictures. Of the latter claſs I have many ſketches, in chalk, avowedly deſigned by Hogarth for the works of Lambert, one of which is here inſerted: the character is, that of a ſhepherd boy, it has all the ſimplicity of nature, and is a true picture of that happy appendage to our village ſcenery.

Wm Hogarth del.

P. J. fc.

THE nature of the ſubject that follows is not altogether of ſo harmleſs and ſimple a quality as the preceding. A degree of ſatire is there exhibited that we could wiſh had been exerted on a ſubject more deſerving the laſh of our artiſt.

THIS extreme ſcarce print repreſents Jonathan Richardſon, a painter of conſiderable eminence in the preſent century, peeping with a teleſcope through his ſon (who had more learning than the father) at a Virgil, that is placed above, on a ſhelf. Lord Orford, in his anecdotes, refers in the Life of Richardſon, to this print, in the following paſſage.

" THE father having ſaid, in apology for " being little converſant in claſſic authors, " that he had looked into them through his " ſon. Hogarth, whom a quibble could fur- " niſh with wit, drew the father peeping through " the nether end of a teleſcope, with which his " ſon was perforated, at a Virgil, aloft on a " ſhelf." It does not appear that Lord Orford had, at that time, ſeen an impreſſion of this print.

ANOTHER

ANOTHER biographer of our artiſt ſays, Hogarth deſtroyed the plate, and afterwards recalled the prints; then aſks if any remain, and of what date? and whether this ſubject was ever thrown upon copper, or meant for the public eye?

As to the date, we preſume it to be about 1734, the period at which Richardſon was engaged with his ſon, then recently returned from his travels, in writing explanatory notes on Milton.

As to the print having been recalled, we have but little doubt, as we do not recollect having ſeen more than one other impreſſion of it. The original, now before us, we believe to have been the firſt that was diſcovered, and coſt the enormous ſum of fourteen pounds!

THE following anecdote relative to this production was given me by Mr. Highmore grandſon to the painter, who was member of a club held at Old Slaughter's coffee-houſe, in St. Martin's Lane. This club was compoſed of many reſpectable literary characters, and of

artiſts

The complicated R——n

I know well enough. my Eye is no Eye at all
I must apply to my Telescope My Son is my
Telescope tis by his help I read & learned Languages

artiſts of the firſt eminence in that day. They met regularly twice a week; and it was cuſtomary when any member had produced an effuſion of genius intended for the public eye, to exhibit a ſpecimen of it at one of their meetings. Jonathan Richardſon, who was a member of this club, had an excellent heart, and a ſtrong marked partiality for his ſon, whoſe claſſical knowledge he was perpetually extolling, and as conſtantly regretting his own inferiority in the attainment of literature.

At one of theſe meetings he produced a ſpecimen of his intended publication on the works of Milton: at the ſame time he made the following obſervation, which is inſcribed under the print. "I know well enough my eye is no "eye at all; I muſt apply to my teleſcope; "my ſon is my teleſcope; 'tis by his help I "read the learned languages."

A wish to explore knowledge through ſuch a medium inſtantly furniſhed Hogarth, who was a member of the club, with matter for his pencil, and taking out a letter he ſketched on the

back

back of it a design somewhat similar to the annexed etching, in which the likeness of Richardson was so strong as to create a great laugh in the society, and no small degree of uneasiness in the mind of the party aimed at, which Hogarth perceiving, he threw the paper into the fire and there ended the dissatisfaction.

How the idea got abroad is not known; but from the style of the design there is little reason to suppose it could be from any other pencil than that of Hogarth. It were to be wished that the subject could have been handled with a little more delicacy, and that the character against whom the satire was levelled, had more deservedly merited the lash of our artist.

At this club, I am informed by the same gentleman, Mr. Highmore, that a remarkable instance occurred of the retentiveness of memory of Dr. Johnson, who was one of its members. Isaac Hawkins Brown, who was likewise a member, entertained the company with a recital of his excellent Latin poem, De Animi

Im-

Immortalitate; this recital met with great applauſe from the parties preſent, and was accompanied with a ſtrong wiſh on the part of ſome of them, to be favored with the whole or extracts from it; to which Mr. Brown replied, that he could not comply with their requeſt, as he had no correct copy of it. Dr. Johnſon, who had liſtened with great attention during the recital, ſent, the next morning, a manuſcript of it to the author, which he had collected from his memory.

THIS incomparable poem was publiſhed in two books, in 1754; and juſtly excited the applauſe of the moſt learned and polite ſcholars of the age. Its popularity was ſo great, that ſeveral Engliſh tranſlations of it were produced within a few months after its publication.

AT the ſale of Mrs. Hogarth's effects, in Leiceſter Square, I purchaſed a ſketch of the firſt ſcene in that excellent work, The Rake's Progreſs: it is in oil, on a three-quarters canvas; and differs very materially from the one engraved and publiſhed by him in 1735. The

fore ground is left unfiniſhed, except the character of the lady's father, who is joining the hands of the ill-fated couple. The old man's head is exquiſitely touched, and marked with all the craft and avarice that could be attached to ſuch a character. The back ground of this picture is in general, as highly finiſhed as the painter intended it.

I HAVE ſelected, as illuſtrations to this work, two of its decorations, which appear to be hung againſt the walls of the room, as furniture pictures. The firſt is evidently aimed as a ſatire againſt tranſubſtantiation. The wit of it may, perhaps, at firſt glance, appear offenſive to ſcrupulous obſervers; but when conſidered, will be allowed to be as well intentioned, as it is unqueſtionably well executed. The miſconception of the text, *Hoc eſt corpus meum*, among the Catholics, and the many abſurdities practiſed in the church of Rome, in conſequence of it, have deſervedly met the laſh of ſome of the wiſeſt of our own, as well as other countries.

IN telling us they eat the very body of Chriſt, they

W. Hogarth pinxt.

Transubstantiation Satirized.

they ſubject our religion to ridicule, to the ſcoffings of the Pagan and the philoſopher; but, as they in no way explain to us the mode by which this extraordinary change of ſubſtance is effected; to repreſent this abſurdity in a ludicrous point of view, and to hold it out as a low artifice, in the nature of grinding in a mill, (and, if not to be ſo effected, as totally unworthy of credit) is eſſentially to ſerve the Proteſtant cauſe, and the intereſt of true religion.

THE well-known conference of the witty Duke of Buckingham with an Iriſh prieſt, carried with it ſuch full conviction, as totally to diſarm his antagoniſt. In that conference the Duke mentions the aſtoniſhment of his poor black, juſt arrived from the coaſt of Guinea, on the Elevation of the Hoſt, &c. who afterwards repeats what he has ſeen in theſe words: "I ſaw a man "in fine cloaths ſhew the people God; and "they fell upon their knees and beat their "breaſts; and afterwards I ſaw this man put "God into their mouths, and they ſwallowed "him." The ſhrewd concluſion of this poor

black's remarks is, though trite, yet perhaps worthy of repeating; " I wiſh we had a hun-
" dred or two of theſe fine men in our country
" to eat the devil for us; for we cannot reſt
" for him a-nights; he pinches us in the arms,
" ſours our palm wine, ſpoils our victuals, and
" is ſo plaguy miſchievous, he and his young
" cubs, that we ſhould be glad to get rid of him
" at any rate."

THIS obſervation is exactly ſimilar to the reply made by the Duke himſelf to a Duke of Queenſbury; who one day having viſited him in his illneſs, at an inn in his way to Scotland, aſked, if he would have a prieſt the confeſſor of a neighbouring Catholic lord; to which he replied, no; theſe raſcals eat God; but, if you know of any ſet of fellows that eat the devil, I ſhould be obliged to you if you would ſend for one of them.

OUR inimitable Swift, in his Tale of a Tub, is equally, if not more ſevere, on this ſtrange miſapprehenſion of the text of tranſubſtantiation, where " Peter ſerves up a brown loaf with all

" the

" the formality of a city feaſt, and perſuades " his brothers to fall to and ſpare not, for " that it is excellent mutton;" and on their incredulity Peter is made to exclaim in a rage, " Look ye, gentlemen, to convince you what a " couple of blind, poſitive, ignorant, wilful pup- " pies you are, I will uſe but this plain argu- " ment; by G— it is true good natural mut- " ton as any in Leadenhall Market: G— con- " found you both eternally, if you offer to " believe otherwiſe." Among others, the Bon Mot of Eraſmus to Sir Thomas More, the Chancellor, ſhould not be forgotten. The bigotry of the latter to the church of Rome, as well as his defence of the doctrine of tranſubſtantiation, in a converſation with the former, although well known, yet applies ſo well to our ſubject, as to merit a repetition. Eraſmus having occaſion to go to France, borrowed of the Chancellor his little favorite horſe, with a promiſe to return him at Dover; but, liking his paces, he took him acroſs the water, and purſued his journey with him. The Chancellor not re-

ceiving

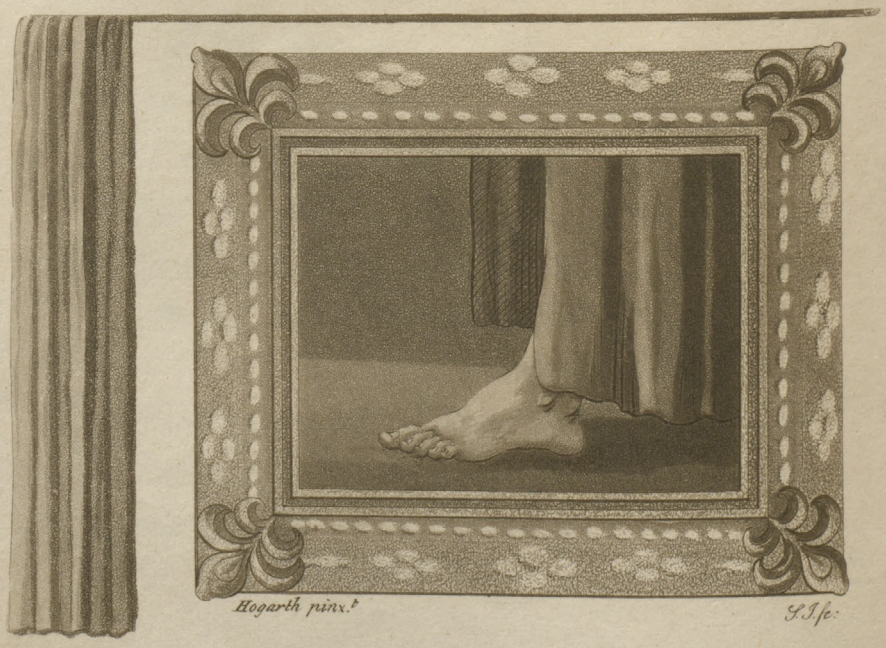
ceiving his horſe agreeably to promiſe, wrote to Eraſmus to forward his return, which drew forth the following anſwer.

Quod mihi dixiſti,
De corpore *Chriſti*,
Crede quod edis, et edis :
Sic tibi reſcribo,
De tuo palfrido,
Crede quod habes, et habes.

What to me you have ſaid,
Of Chriſt's body right read,
Believe that you eat, and you eat it.
So to you I write back,
If your poney you lack,
Believe that you have, and you have it.

After ſuch liberties taken in expoſing the abſurdity of the doctrine of tranſubſtantiation, by ſome of the greateſt characters in former ages, we flatter ourſelves the attempt of our inimitable painter will be conſidered, by the judicious, merely as a ſatire on the inconſiſtency of prieſtcraft; not as a wilful attempt to ſtrike at the root of chriſtianity: a doctrine to which mankind owes its principal happineſs and conſolation.

The



Hogarth pinx.t *S.I.fc:*

The pictures, from which the prints that follow are engraved, hang as companions to the former. The upper one is an excellent ſketch of a holy family.

Beneath it is another picture, which having the curtain drawn back, diſplays the leg and foot of a friar, with part of a monk's habit. The two pieces are manifeſtly detached; but, whether giving looſe to the ſuggeſtions of a licentious imagination, any connexion or combination of any part of the figure was intended by the witty artiſt, in the exerciſe of a talent of all others the moſt ungovernable, muſt be left to the ſagacity of the reader.

About the period of Hogarth publiſhing the Rake's Progreſs, it may be reaſonably preſumed that he made the original deſign of the annexed ticket, which was engraved for the benefit of the facetious Joe Miller; who, in Congreve's Old Batchelor, played the part of Sir Joſeph Wittol. The ſcene here repreſented is in the third act, where Noll, the companion and bully of Sir Joſeph, gets a ſevere kicking

from

from Sharper. This print is extremely ſcarce; and there is no doubt of it being from a deſign of Hogarth; and, in all probability, executed by the ſame hand who etched the Modern Military Puniſhments, introduced in the former part of this work, although it is in a ſomewhat better ſtyle.

Joe Miller is known to have been a lively comic actor, and a great favorite of the town in ſeveral of his characters, particularly in Ben, in Love for Love: but, in that character he loſt much of his fame, from Cibber taking up the part; who, though he played it but ſeldom, yet damped the ardour of the public very much in their applauſe of Miller.

Joe Miller is repreſented in the character of Sir Joſeph Wittol, in the frontiſpiece to the book called his Jeſts. This book, a circumſtance but little known, was compiled by Mr. Motley, a dramatic writer. Indeed, poor Joe was ſo far diſqualified from writing, that he even could not read. Victor, I think, ſays of him, that his only, or principal reaſon for marrying

THEATRE ROYAL DRURY LANE
THE OLD BATCHELOR

J. J. Feit

rying was, to have a perſon about him that was capable of reading his parts to him.

He is reported to have kept a public houſe in the pariſh of St. Clement Danes; at leaſt, if he did not, there is little doubt, but from his general mode of living, that he contributed, in no ſmall degree, towards keeping up one for ſome other perſon. He paſſed much of his time with the whimſical Spiller, whom we have before mentioned; and their general place of rendezvous was at the Spiller's Head, in Clare Market: from whence his jeſts may be dated.

This ſon of mirth died in 1738, at the age of 54, and lies buried in the upper churchyard of St. Clement's pariſh. As the ſtone has not long been diſcovered and may not be generally known, it may, perhaps, be ſome gratification to the admirers of low wit, to tranſcribe the lines engraved on his tomb, which came from the pen of the noted Stephen Duck, the threſher; Queen Caroline's poet.

Here lye the remains of
HONEST JOE MILLER,
Who was
A tender Husband,
A sincere Friend,
A facetious Companion,
And an excellent Comedian.

If humor, wit, and honesty could save
The hum'rous, witty, honest from the grave,
The grave had not so soon this tenant found,
With honesty and wit, and humor crown'd;
Or could esteem and love preserve our breath,
Or guard us longer from the stroke of death,
The stroke of death on him had later fell,
Whom all mankind esteem'd and lov'd so well.

Stephen Duck.

IN the year 1736, Harry Fielding's excellent comedy of Pasquin made its first appearance at the Haymarket Theatre. For the benefit of the author our artist evidently designed this ticket. In the original, *Tuesday*, *April* 25*th*, *Boxes*, is in the hand writing of Fielding, a fac simile of which is engraved in the annexed print.

IN this etching most of the principal characters in the piece are introduced: in reference

to


THE
AUTHOR'S
BENEFIT
PASQUIN
Theatrical Barometer
Comm Sense
Folly
Tra
Com
Comedy
Tragedy
At y Theatre in y Hay-market
Tuesday
April 25th
Boxes
W Hogarth
A M Speel

to which, we quote the fourth act of the play, where Firebrand ſays,

> " Strange prodigies appear'd—
> " A cat in boots did dance a rigadoon,
> " While a huge dog play'd on the violin;
> " And, whilſt I trembling at the altar ſtood,
> " Voices were heard i' th' air, and ſeem'd to ſay,
> " Awake, my drowſy ſons, and ſleep no more."

The ſcene of action whence this print is taken, is at the concluſion of the fifth act, where the Queen of Common Senſe is ſtabbed by Firebrand, and the Queen of Ignorance declares to Harlequin, his allies, and to Squeekaronelli, that ſhe will be to them all a moſt propitious queen. I have a much larger print on this ſubject, from a deſign by Hogarth, that includes all the characters in the piece; in a corner of which Pope appears to be quitting the theatre, and, by the label iſſuing out of his mouth, is exclaiming, " *There is no white waſhing this ſtuff.*" This is an evident alluſion to the ſame operation that the bard, as we have before mentioned, is performing at Burlington

gate. That print being too large for the work, I have ſelected the one introduced in preference.

The comedy of Paſquin, with proper reviſion, might certainly be reſtored to our ſtage, to the entertainment of the public and advantage of the managers. Reflections on miniſters are at all times dangerous; perhaps more particularly ſo at the preſent period: but were they wholly expunged from this excellent ſatire there would yet remain ſufficient entertainment to render it a favourite with the public. The pointed reflections contained in this piece were the principle motives for bringing a bill into parliament to reſtrain the liberty of the ſtage, and for limiting the number of playhouſes.

In the following year 1736, Fielding ſeems to have ſo completely irritated the miniſter by another ſtage repreſentation called The Hiſtorical Regiſter, as to effectually produce the licenſing act, by which every dramatic piece is obliged to be ſubmitted to the inſpection of the Lord Chamberlain, previous to its appearance on the ſtage.

The

Hogarth pinxt

The Right Hon. Gustavus Lord Viscount Boyne &c

THE annexed portrait of Lord Viſcount Boyne is etched from an original picture in my poſſeſſion, painted in oil by Hogarth; (20 inches by 14.) From this picture two very indifferent mezzotinto prints were engraved and publiſhed in Ireland, the one by Miller, the other by Ford. The ſcarcity of theſe prints, we preſume, not their excellence, has raiſed them in price from five thirteens Iriſh, or five ſhillings and five pence Engliſh, to the enormous price of five guineas. The picture, it muſt be allowed, is but a taſteleſs compoſition, yet, conſidering it as a work of Hogarth, and that the other prints have produced ſuch extravagant prices, this copy may not be thought unworthy of a place in this work.

GUSTAVUS, the ſecond Lord Viſcount Boyne, was born in 1710, and was very early removed to London by his mother, who placed him at Weſtminſter ſchool. On the death of his grandfather, 16th September 1723, he ſucceeded to the title and eſtates of the family, together with a very large fortune, expreſsly bequeathed to him

him by his grandfather on condition that he chose Sir Ralph Gore and his uncle Henry Hamilton as his guardians, which he accordingly did. After visiting the courts of foreign princes he returned from his travels in October 1731, and took his seat in the Irish house of Lords in December following. In 1735 he was chosen a member in the English house of Commons, for Newport in the Isle of Wight. In 1736 he was sworn of the Privy Council; and in 1737 appointed a Commissioner of the Revenue in Ireland, on which occasion he vacated his seat in the house of Commons, but was immediately re-chosen. He died unmarried the 18th of April 1746, and was buried at Stackallan. His successor in the title was his first cousin Frederick, eldest son of his uncle.

The annexed print of Orator Henly christening a child, is from a sketch in oil, I purchased of the late Mrs. Hogarth. It is about twice as large as the print; and was, most probably, painted about the year 1745, if we may judge from the age of the orator, who appears to be

upwards

Hogarth pinxt. Jane Ireland sculpt.

Orator Henley Christening a Child

upwards of fifty. The heads in the ſketch are very highly finiſhed; and there can be very little doubt of the likeneſs of that Prince of Orators, who made ſo much noiſe about that period.

As I do not remember to have ſeen a real portrait of him, this print, it is preſumed, will not prove unacceptable to the curious in portraits. The mother of the child, from her beauty and ſimplicity, ſeems to have rivetted the attention of the parſon beyond the gravity of his ſacred character; nor does the puritanical clerk appear to be leſs enraptured; but, whether with the maid or miſtreſs, is not eaſy to determine. A print on this ſubject was engraved in mezzo-tinto by John Simpſon, junior, which we have before mentioned as a very indifferent production. In that print there are many more figures than in the ſketch annexed. Whether it was done from a picture, or drawing of Hogarth we cannot aſcertain, no original deſign having fallen within our knowledge but the one here introduced. In the print by Simpſon, the ora-

tor's

tor's head is a vile caricature, and totally unlike the preceding ſketch; the head of the clerk is ſtill worſe. Some lines are added under this print, from which however I ſhall ſelect a few ſtanzas, as they apply to the ſubject before us.

" Behold Vilaria lately brought to bed,
" Her cheeks now ſtrangers to their roſy red,
" Languid her eyes, yet lovely ſhe appears!
* * * * *
" The pamper'd prieſt, on whoſe extended arms
" The female infant lies: with budding charms,
" Seeming to aſk the name, e'er he'll baptiſe,
" Caſts at the *handſome wife* his wanton eyes.
" Behind him ſtands the clerk, on whoſe grave face
" Sleek Abigail cannot forbear to gaze;
" But maſter without thought—poor harmleſs child;
" Has on the floor the holy water ſpill'd;
" One gueſt enquires the parſon's name—ſays Friendly,
" Why don't you know, Sir? 'tis Hyp* Doctor Henly.

THIS ſingular character, John Henly, was born at Melton Mowbray, Leiceſterſhire, in 1691; of which pariſh his father and grand-

* Alluding to a weekly paper publiſhed by the Orator, for which he had a ſalary of 100l. a year.

father

father were both vicars. Having paſſed his exerciſes at Cambridge, he returned to his native place; and, from an aſſiſtant, became maſter of the ſchool there; which he raiſed from an obſcure to a flouriſhing ſtate. Here he obtained much applauſe, from his mode of improving elocution, by public orations, and repeating paſſages from the Claſſics, every morning and evening. He likewiſe begun here his Univerſal Grammar, in which he completed *ten languages, with a proper introduction to every tongue.* The eccentricity of his mind did not, however, ſuffer him to remain long in this ſtate of retirement; for, after having obtained his degree of Maſter of Arts, he formed a ſpeedy reſolution of viſiting London; and, as he ſays, " left the fields and " ſwains of Arcadia to viſit the great city," which he accompliſhed; and quitted his native place with the regret of his neighbours and ſchool; as appears from his departure being accompanied with letters of recommendation, both from the clergy and laity of the firſt conſequence. In London he publiſhed ſome tranſlations from

Pliny, the Abbé Vertot, Montfaucon, &c. and had, for his patron, the Earl of Macclesfield; from whom he had a benefice of eighty pounds a year.

He had besides a lectureship in the city, where he frequently preached charity sermons, obtained more relief for the poor, and was, perhaps, more generally followed than any preacher of his time.

THESE advantages he voluntarily gave up, chusing rather to rely "on the public, as the "more hospitable protector of learning and "science than some of the upper world, in his "own order." His addresses to the public were commenced at his Oratory Chapel in Portsmouth Street, Lincoln's Inn Fields; where sometimes he broke jests, and sometimes that bread which he called the *Primitive Eucharist*. The room that was his chapel is yet standing, and is used as a ware room for upholstery goods. There he lectured two days in the week upon theology; and on one other day, Wednesday, upon other sciences.

THE

Oratory Chappel

Heaven with Butchers placid thy Priestly stall. Poor humble Faith to mangle hack & maul price 6d

J. B. fec.

The annexed print of the Oratory Chapel is a copy from a very ſcarce deſign of Hogarth, and, though ill executed, is yet a matter of curioſity; as it exhibits a true portrait of that place, of which no other has come within our knowledge. Here declamation and ſcurrility were pointed againſt all ranks at that period, particularly againſt thoſe in power; the friends to government and the preſent reigning family. Among others, Pope was frequently the object of his ſatire; who, in return, did not forget to place the orator in a nich, where he will, in all probability blazon for ages to come. In his Dunciad, B. III. he ſays:

" Imbrown'd with native bronze, lo! Henly ſtands,
" Tuning his voice, and balancing his hands.
" How fluent nonſenſe trickles from his tongue!
" How ſweet the periods; neither ſaid, nor ſung!
" Still break the benches, Henly! with thy ſtrain,
" While Sherlock, Hare, and Gibſon preach in vain.
" Oh! great reſtorer of the good old ſtage,
" Preacher at once, and Zany of thy age!
" Oh! worthy thou of Ægypt's wiſe abodes,
" A decent prieſt, where monkeys were the Gods!

" But Fate with butchers plac'd thy prieſtly ſtall,
" Meek modern faith to murder, hack, and maul;
" And bade thee live, to crown Britannia's praiſe,
" In Toland's, Tindal's, and in Woolſton's days."

THE ticket of admiſſion to this oratory was a medal that the Orator cauſed to be ſtruck for his ſubſcribers: the deſign was a ſtar riſing to the meridian, with this motto, " *Ad ſumma*;" and below, " *Inveniam viam, aut faciam.*" To ſtrangers, the admiſſion was one ſhilling. A print, called, the Oratory, in which Henly appeared on a ſcaffold, has this latter motto inſcribed over the door. Under a ſecond impreſſion of this print is added the following inſcription:

" O! Orator, with brazen face and lungs,
" Whoſe jargon's form'd of ten unlearned tongues;
" Why ſtands't thou there a whole long hour haranguing,
" When half the time fits better men for hanging."

THIS print has no claim whatever to the name of Hogarth; although that idea has obtained a degree of credit with ſome connoiſſeurs.

It

It is, beyond a doubt, the work of George Bickham.

Among the characters in our view of the Oratory Chapel here introduced, the figure lifting up his hand, with a ſtick under his arm, is probably intended for George Alexander Stevens; who, I am informed, was a perpetual annoyance to the orator; and who, for breeding riots in his chapel, was at length proſecuted by him. The inſcription of pens for the Doctor's friends, &c. &c. engraved on the pedeſtal, was varied, according to the ſubjects on which he meant to treat. This motto reminds us of an anecdote mentioned of the late Duke of Newcaſtle; who, when Secretary of State, was applied to by the Orator to render him a ſervice; which not being complied with, he, in a petulant way, replied, "*Remember I have a* "*pen:*" to which the Duke retorted, "and my "brother (meaning Harry Pelham) "*ſhall mend* "*that pen for you.*"

His audience was generally compoſed of the loweſt orders of the people; he once collected to-

together an infinite number of ſhoemakers, under the idea of teaching them a ſpeedy way of making ſhoes; which he proved from the pulpit to be by cutting off the feet of ready made boots.

In the Daily Advertiſer, on a Saturday, Henly uſually put forth an advertiſement containing the ſubject on which he meant to treat the enſuing evening. Amongſt others, he took occaſion to parody the text of a ſermon, preached on the 30th of January 1730, by Doctor Croxall, before the houſe of Commons. The text ran thus: "Take away the wicked from before "the King, and his throne ſhall be eſtabliſhed "in righteouſneſs."

The ſermon gave ſo much offence to the Miniſter, Sir Robert Walpole, that he prevented the thanks of the houſe being preſented to the preacher. Of this circumſtance Henly availed himſelf as a public matter, and the following parody appeared as his motto for the next day:

"Away

" Away with the wicked before the King,
" And away with the wicked behind him;
" His throne it will bless
" With righteousness,
" And we shall know where to find him."

As a farther specimen of his treatment of theological subjects, I have selected the following rhapsody from a great number of his manuscript notes in my possession.

" JEREMIAH xvi. 16.

" I WILL send for many fishers, saith the " Lord, and they shall fish them: and after " will I send for many hunters, and they shall " hunt.

" THE former part of this text seems, as " scripture is written for our admonition, on " whom the ends of the world are come, (i. e. " an end of all we have in the world) to re- " late to the DUTCH, who are to be fished by " us according to ACT OF PARLIAMENT: " for the word HERRINGS in THE ACT has a

FI-

" FIGURATIVE MEANING, as well as a LI-
" TERAL SENSE, and by a metaphor means
" DUTCHMEN, who are the GREATEST STEAL-
" ERS of HERRINGS in the WORLD; so that
" the drift of the statute is, that we are TO
" FISH FOR DUTCHMEN and CATCH THEM,
" either by NETS or FISHING RODS, in return
" for their repeated CATCHING OF ENGLISH-
" MEN, then transport them in some of JONA-
" THAN FORWARD'S CLOSE LIGHTERS,* and
" sell them in the WEST INDIES, to repair
" the loss which our South SEA COMPANY
" endure by the SPANIARDS denying them the
" ASSIENTO or sale of NEGROES. According
" to which interpretation, this prediction of
" Jeremiah tends to clear up many difficulties
" relating to what the Mynheers owe to this
" nation, from Queen Elizabeth until this day.
" This is a much better use and intent of
" prophecy, than MY GOOD LORD OF LON-
" DON was SO GOOD as to give us in HIS

* Jonathan Forward was the person who contracted for transporting felons at that time.

" BOOK,

" BOOK, with the GOLDEN CUP at the end of
" it: and it is a LIGHT SHINING in a DARK
" PLACE, a Biſhop's underſtanding."

IN the ſame whimſical ſtyle does the orator proceed to explain, and confound the meaning of the prophecy throughout his text.

IN December 1746, Henly was apprehended for many expreſſions delivered at his Oratory in Lincoln's Inn Fields, tending to alienate his Majeſty's ſubjects from their duty and allegiance. After being examined before the juſtices in the veſtry room in Covent Garden, he was committed by them to the cuſtody of the High Conſtable of Weſtminſter, and two days afterwards was delivered over to a meſſenger, by order of the Earl of Cheſterfield, one of his Majeſty's Secretaries of State, in order to be examined by his Lordſhip. After remaining in cuſtody about a fortnight he was admitted to bail.

THIS extraordinary and eccentric character finiſhed his earthly career on the 14th of Octo-

ber 1756, in the 64th year of his age. He poſſeſſed a conſiderable ſhare of learning and knowledge; but appears to have been, from ſome latent motives, perhaps diſappointment, carried far beyond the dictates of good ſenſe, religion, or morality, and to have contributed more by his exhibitions to the amuſement of the vulgar and prophane, than to the judicious and well informed of his time.

In the year 1746 Hogarth drew the portrait of Lord Lovat, at the White Hart Inn, at St. Alban's, where he reſted, in his way to town from Scotland; our artiſt was invited thither by a friend of mine, Dr. Webſter, a phyſician of that place, for the expreſs purpoſe of being introduced to his Lordſhip. Hogarth had never ſeen him before, and was, through the doctor's introduction, received with much cordiality, even to the kiſs fraternal; which was perhaps not very pleaſant at that moment, as Lord Lovat was then under the barber's hands. His Lordſhip reſted two or three days at St. Alban's, and was under the immediate care of

Doctor

J. Ireland Sculp.t

Publish'd according to Act of Parliament, June 15th 1747.

LOVAT'S GHOST on PILGRIMAGE.

Disguis'd thro' Life, a Layman at ye Block,
My headless Trunk resumes ye Monkish Frock;
Doom'd for my Crimes in Pilgrimage to roam,
With weary Steps I seek my Native Home.
Where Vanity inscribes my Father's Tom
But Justice now denies my Carcase Room

Doctor Webſter; who ſeemed to think his patient's illneſs was more feigned than real, and aroſe principally from his apprehenſion of danger on reaching London. The original of the annexed print was publiſhed in 1747 in mezzotinto, from a deſign by Hogarth, and preſented by him to the Doctor, a ſhort time after Lord Lovat's execution: the artiſt aſſuring him it was engraved from his own deſign. The likeneſs of the head is very ſtriking; and the ſatirical alluſions of the author are pretty clearly pointed out by the lines inſerted beneath. The following couplet ſtrongly implies, that to return to the place of his nativity was, in the opinion of our artiſt, rather an unpleaſant journey.

> " Doom'd, for my crimes, in pilgrimage to roam,
> " With weary ſteps I ſeek my native home."

MAY not theſe lines apply to a ſarcaſtic obſervation, frequently thrown out againſt the North Britons, that they ſeldom return to their native homes, if they really have a head on their ſhoulders!

Of this print we do not recollect to have ſeen more than one other impreſſion, which ſold for near two guineas and a half.

In the year 1748 Harry Fielding produced a periodical paper, under the title of the *Jacobite's Journal*; which was continued weekly for ſome months, with conſiderable ſucceſs. To the firſt twelve numbers of theſe papers was prefixed, as a head piece, a wood cut of a monk leading an aſs, who bears a Scotch man and woman on his back. The print is ſaid to have been diſcontinued from its not having been cut deep enough, and conſequently did not wear long. From the ſtrength of the impreſſion before us, that does not appear to be the caſe: it may poſſibly have been diſcontinued from ſome political ill tendency. Be that as it may, the ſcarcity of the print has induced us to give a fac ſimile of it.

THE


HUZZA
LONDON EVENING POST
HARRINGTON

As this is the moment when the virtue of ſaints and the validity of their prophecies is much doubted, we here inſert the copy of a letter on that ſubject, written by a correſpondent, and addreſſed as follows :

To the Author of the Jacobite's Journal.

SIR,

As the diſpute about the inſpiration of the primitive fathers runs high, between the truly learned DR. MIDDLETON, and the very zealous DR. CHAPMAN, give me leave to decide the controverſy in favor of the latter.

THERE is a prophecy of St. Jerome, which the preſent inclemency of the ſeaſon proves to be true, and that he certainly was, as DR. CHAPMAN contends, an inſpired perſon. It is not therefore marvellous, that ſuch a ſaint ſhould demoliſh a dragon big enough to ſwallow a Bull.

The Prophecy.

Cum ſol ſplendeſcat, Mariâ purificante ;
Tunc Glacies fuerit magis aſpera, quam fuit ante !

Thus

Thus Engliſhed in the ſtyle of the 'Piſcopade.

On *Candlemas Day*, if the ſun ſhines out,
The froſt will be harder than it was, no doubt.

NOTE.

Sol ſplendebat, currente anno, Mariâ purificante.

Yours, &c.

In this year were produced thoſe excellent prints of our artiſt, the Exemplification of Induſtry and Idleneſs, in the hiſtory of two apprentices. The moral tendency and excellent deſign of theſe ſubjects is ſo well known as to render it unneceſſary to beſtow on them additional praiſe; nor ſhould I have adverted to them, but from a wiſh to lay before the public the mode in which he committed his firſt thoughts to paper, before he exerted his pencil in the execution of his deſigns. The following extract is from his own manuſcript, in my poſſeſſion.

" Induſtry and Idleneſs exemplified in the " conduct of two fellow-prentices; where the " one,

" one, by taking good courſes, and purſuing
" thoſe points for which he was put appren-
" tice, becomes a valuable man and an orna-
" ment to his country; whilſt the other, giving
" way to idleneſs, naturally falls into poverty,
" and moſt commonly ends fatally, as is ex-
" preſſed in the laſt print. As theſe 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
" print is engraved thereon. Yet, notwith-
" ſtanding 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 pic-
" tures, 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

Some of the Principal Inhabitants of the MOON as they Were Perfectly Discoverd by a Telescope brought to ye Greates Perfection since ye last Eclipse Exactly Engraved from the Objects, whereby ye Curious may Guess at their Religion Manners. &c.

" gives a ſpirit not to be equalled by high fi-
" niſhing."

About the year 1750, (if we may judge by the wigs and ſtyle of dreſs) appeared the original of the annexed ſevere ſatire on royalty, epiſcopacy, and law.

The ſcene is ſuppoſed to be in the clouds, where, on a platform, the principal characters are ſeated. The head of the monarch is either a crown piece or a guinea. The collar of Eſſes is ludicrouſly changed to a ſtring of bubbles; his breaſt is decorated with a pointed ſtar; and on the top of the globe and ſceptre is a creſcent, alluding to his lunar ſituation. Beneath his throne is a circle, perhaps intended as an emblem of perpetuity.

The ſatire on epiſcopacy is ſtill more ſtrongly pointed: the face of the biſhop is formed of a Jew's harp, which may probably allude to his religious tenets, having ariſen out of the doctrines of Judaiſm. He is pulling a bell rope, that is faſtened to the bible, which ſerves as a lever, to act upon a machine, the lower part of

 which

which is a mill, but the upper part a ſteeple, having a vane at the top of it; and a bell, plainly ſeen in the act of ringing or working: intimating, that by this inſtrument he works out of the church thoſe good things, without which he would ſet little value upon his ſpiritualities: this treaſure falls into a coffer, ſarcaſtically marked as his own by the armorial bearings, a knife and fork, with the mitre added as a creſt. Beneath the epiſcopal robe peeps a cloven foot; and, if we may judge by the weather cock, the motion of the pump is in ſome degree actuated upon by the king, in whoſe quarter the wind ſeems to ſet.

The head of law appears to be made of a large mallet or wedge. To this metaphor we can give no explanation: nor is the enormous ſize of the ſword, which ſeems to betray more than common juſtice, an alluſion ſo clearly underſtood as ſome other parts of the deſign. The compoſition of the courtiers who attend monarchy, &c. is well conceived, and marks the contempt our artiſt entertained for the danglers

in

W. Hogarth pinx.t S.I. sculp.

Justice WELCH

in that ſituation. By the letters that appear marked in ſeveral parts of this print, it may be preſumed that a full explanation of it was intended to have been given. The ſagacity of the preſent day will, however, we conceive, render any farther elucidation of this print unneceſſary, as the author's meaning is pretty clearly explained without thoſe references.

About this period an idea was ſuggeſted by Hogarth to his friends, that the profeſſion of portrait painting might be conſiderably benefited if leſs time was required of the ſitter, whoſe morning hours might, in many inſtances, be of ſo much value, as to render it inconvenient to allot ſo many of them to ſuch purpoſes: he, therefore, propoſed to paint a portrait in four ſittings, allowing only a quarter of an hour to each, and on that plan actually finiſhed the original picture in oil from which this etching is made. It is the portrait of a very old and much eſteemed friend of the artiſt's, the late Saunders Welch, Eſq. a Magiſtrate of Weſtminſter, and is deemed by the family a good like-

likeneſs. I am favoured with the following anecdote relative to the parties, by Miſs Welch the daughter.

A DESCRIPTION of the march to Finchley was written by her father and inſerted in a paper called, The Student, publiſhed many years ſince by the late ingenious Chriſtopher Smart. In this deſcription ſome difference of opinion, relative to that print, took place between the writer and the artiſt. " This," the lady obſerves, " aroſe from Mr. Welch's more exten-
" ſive knowledge of the manners of the town
" and its local peculiarities, which he had ob-
" tained in the aſſiduous execution of his pub-
" lic duties."

ON the part of Hogarth this difference of opinion does not appear to have created much ill will, notwithſtanding we have ſo often heard of his iraſcible temper; for, inſtead of being angry with his friend's critique, he returned him a compliment to the following effect.

" I generally thought with the author of
" this paper, and whenever I differed from

" him

" him I have found reaſon to take ſhame to
" myſelf."

Miss Welch further obſerves, that when Mr. Hogarth advertiſed the ſale of his pictures without reſerve, her father, apprehenſive of the event, mentioned his intention of bidding for them on his own account, as he knew Mr. Hogarth would not permit a fictitious bidding. To this Mr. H. ſtrenuouſly objected, and with great earneſtneſs intreated him not to attempt it; " for" ſaid Mr. Hogarth, " you are known to be my
" friend; I have promiſed to ſell my pictures
" without reſerve, and your bidding will ruin
" my reputation with the public, as it will be
" ſuppoſed I have broke my word and that the
" pictures were bought in."

This and various other inſtances of the delicacy of Mr. Hogarth's feelings, induced Mr. Welch to diſſuade him from publiſhing his ſatirical print againſt Meſſrs. Wilkes and Churchill. Mr. Welch obſerving to his friend, " that
" the mind that had been accuſtomed for a
" length of years to receive only merited and
" uni-

" uniform applauſe, would be ill calculated to " bear a reverſe from the bitter ſarcaſms of ad- " verſaries, whoſe wit and genius would enable " them to retort with ſeverity ſuch an attack." It would have been well perhaps for the artiſt if he had taken the advice of his friend.

In the year 1755 Hogarth deſigned a frontiſpiece for his friend Kirby's Treatiſe on Perſpective, in which he has happily ridiculed the want of knowledge at that time in this neceſſary branch of the art. The original drawing is in my poſſeſſion, and likewiſe the ſketch in oil, from which the annexed etching is made. Each of theſe deſigns has its reſpective merit; but I ſuſpect the ſketch in oil to have been the firſt thought. I am informed it was made in the preſence of Mr. Kirby and others, at the houſe of a common friend. The deſign is very different from that which has been publiſhed, and in ſome reſpects may claim a preference, as the abſurdity meant to be ridiculed is carried to a ſtill greater height. The ſcene is ſuppoſed to be in Africa from the ſooty com-

False Perspective Exemplified

complexions of the two damſels who are angling by the ſide of the river: this idea is farther corroborated by the introduction of the ſtory of Dido and Æneas, who are repreſented almoſt naked, while the natives are full cloathed in the European ſtyle. The ſun-dial is twice the height of the figure, who cannot reach to ſee the hour; and, were it not ſo, the dial is placed directly under the ſhade, and in ſuch a ſituation that during the greater part of the day it muſt neceſſarily be out of the reach of the ſun's rays. A large ſhip at a little diſtance is not bigger than the chandelier, and the ſmoke in columns, that take different courſes, is iſſuing from chimneys ſo ſituated over the doorways as to make it evident that they do not belong to any fire place. The flat roof of the building cannot poſſibly be ſeen in this ſituation, and the lines that ſhould incline downwards are all in a contrary direction. The woman giving a glaſs of liquor to a man on the oppoſite ſide of the river, the trees increaſing in ſize as they are

removed

removed farther from the eye, and the man hanging in the extreme diſtance of the picture brought forwarder than the nearer objects, are ſtrokes of true ſatire: the bridge ſtanding in the middle of the river, without any means of getting on or off it, heightens the abſurdity in the ſame vein of humour, and leads the mind, beyond all doubt, to the ſpecies of folly and ignorance meant to be held up to ridicule. The man beneath the bridge is aiming his gun at an object he cannot ſee, and, as he levels his piece, muſt be ſhooting the bridge. The enormous ſize of the ſwan, the water running upwards with great rapidity, and the five barred gate placed at the bottom of the ſtairs, immediately acroſs the well, complete the many abſurdities in this deſign, which, like Swift's Directions to Servants, being all in direct oppoſition to the rules which ought to be obſerved, may poſſibly ſtrike more forcibly and be of more utility than the ordinary modes of conveying information.

Previous to the publication of Mr. Kirby's book,

book, Highmore, the painter, publiſhed, in 1754, a Critical Examination, ſo far as relates to perſpective, of the two paintings on the ceiling of the Banqueting-Houſe at Whitehall, in which architecture is introduced: and to this, Mr. Kirby, in a pamphlet, gave an anſwer. Some ſtrictures on that anſwer, from manuſcripts of Hogarth, never before publiſhed, and which are in my poſſeſſion, I have here ſelected. I flatter myſelf they will evince the ſcientific ſkill of our artiſt; and, to thoſe who have made perſpective any part of their ſtudy, will prove peculiarly intereſting.

He aſks, " Whether an oval or egg can be " the true repreſentation of a ſphere or ball; " or, whether buildings ſhould be drawn by any " ſuch rule, as would make them appear tum- " bling down; and be allowed to be truly re- " preſented, becauſe the deſigner of them is able " to ſhew how a ſpectator may, in half an " hour's time, be placed at ſuch a point, as " would make them all appear upright? as, by a

" like trick or contrivance, the oval may be
" foreſhortened, ſo as to appear a circle."

He farther aſks, " Would a carpenter allow
" fourteen inches to be the true repreſentation
" of a foot rule, ſince in no ſituation whatever
" can the eye poſſibly ſee it ſo?"

Again. " Did ever any hiſtory-painter widen
" or diſtort his figures, as they are removed
" from the center of his picture? or, would
" he draw a file of muſqueteers in that manner,
" when the laſt man in the rank would be
" broader than high? Why would he then
" ſerve a poor column or pedeſtal thus, when,
" poor dumb things, they cannot help them-
" ſelves? And are all objects exempt from the
" rules of perſpective, except buildings? Did
" Highmore ever ſo much as dream of an in-
" tervening plane, when he had been drawing
" a family piece, with four or five people in a
" row, ſo as to diſtort the bodies and forms of
" thoſe who had the misfortune to be placed
" neareſt to the ſide of the frame; and what

" ſatis-

" ſatisfaction would it be to his cuſtomers to
" tell them they were only diſpoſed by the
" true rules of perſpective, and might be ſeen
" in their proper ſhape again, if they would
" give themſelves the trouble of looking through
" a pin-hole at a certain diſtance, which, by
" learning perſpective, they might be able to
" find in half an hour's time; or, to ſave
" themſelves that trouble, they might get the
" painter to lug them about till their eye was
" brought to the proper point. He then ob-
" ſerves that he would not have the interven-
" ing plane wholly rejected, but that it ſhould
" be laid aſide when it begins to do miſchief,
" or is of no uſe; for it is no doubt as ne-
" ceſſary to painters of architecture as ſcaffold-
" ing is to builders; but, like the latter, is
" always to be taken away when the work
" comes to be finiſhed, and every defect that
" either may have occaſioned muſt be correct-
" ed by the eye, which is capable to judge of
" the moſt complicated objects, perſpectively
" true, where the dry mathematics of the art

" are left far behind, as incapable of lending
" the leaſt aſſiſtance.

" THESE things our mathematicians are ſtran-
" gers to, therefore, in my opinion, have rated
" them too high. Dr. Swift thought mere Phi-
" lo's a ridiculous ſort of people, as appears by
" a ſong of his on two very remarkable ones,
" Whiſton and Ditton. I forget it particu-
" larly, but it was about the longitude being
" miſſed on by Whiſton, and not better hit on
" by Ditton, ſing Whiſton, &c. &c. Ditton
" has wrote a good book on Speculative Per-
" ſpective."

HOGARTH then alludes to Highmore's critique on Rubens' ceiling, at Whitehall, and aſks,
" What is it but what almoſt every child knows,
" even without the knowledge of perſpective?
" viz. that parallel lines always meet in a point,
" and that he has with penetration diſcovered;
" Oh! wonderful diſcovery! that Rubens un-
" ſkilfully has kept them parallel in his co-
" lumn, to embelliſh which he has tacked two
" fibs, one, that the error was owing to the

" drawing

" drawing them as they would appear to the
" eye, the other, that the hiſtorical figures are
" truly in perſpective; whereas King James,
" the principal, has a head widened, or diſ-
" torted, though it goes off from the eye almoſt
" as much as he would have the ſide columns,
" which are the ſubject of controverſy."

The ſhrewdneſs of theſe remarks as clearly indicates the talent of Hogarth for ſatirical point in writing, as their ſolidity does his profound knowledge in his profeſſion. Hogarth's excellence likewiſe in another branch of his art, the Human Character, is univerſally allowed, and his diſtinctions between that and caricatura, and what the French term outré, is very happily explained in a long inſcription beneath his print of the Bench.

The analyſis of beauty will furniſh the reader with ſufficient proof of our artiſt's ſkill in phyſiognomy, particularly the ſixth and fifteenth chapters. This work, though ſome of its principles have been ſeverely attacked, will ever be allowed to be replete with ſtrokes that ſtrongly

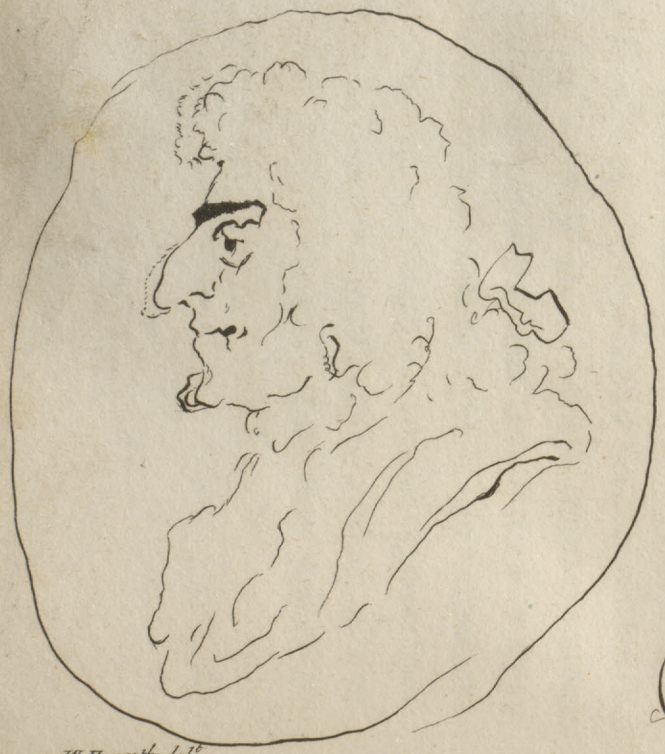
cha-

characterize a vigorous mind and an original genius.

FIELDING, in his preface to Joſeph Andrews, obſerves that, " what caricatura is in painting, " burleſque is in writing; and in the ſame " manner the comic writer and painter cor- " relate to each other." The following juſtly applied compliment to our artiſt by the ſame author, muſt not, in juſtice to his merit, be omitted.

" HE who ſhould call the ingenious Hogarth " a burleſque painter, would, in my opinion, " do him very little honor: for ſure it is much " eaſier, much leſs the ſubject of admiration, " to paint a man with a noſe, or any other " feature of a prepoſterous ſize, or to expoſe " him in ſome abſurd or monſtrous attitude, " than to expreſs the affections of men on can- " vas. It has been thought a vaſt commend- " ation of a painter, to ſay his figures ſeem " to breathe, but ſurely it is a much greater " and nobler applauſe that they appear to " think."

As



W. Hogarth del.t

J. I. fe:

As a farther illuſtration of Hogarth's idea of character and caricatura, I am enabled to give the annexed copy of a drawing, made about the time of his publiſhing the print of the Bench. It was purchaſed at the ſale of the late Dr. Iſaac Schomberg's effects, in Conduit-ſtreet, with the original letter to the Doctor, paſted on the back of the frame, of which the following is a copy.

DEAR SIR,

I BEG your acceptance of a ſketch, made by Hogarth: the following circumſtance gave riſe to it. Hogarth and my father were one day (in the year 1758) in the kitchen of my father's houſe, in Chriſt's Hoſpital, and my father aſked Hogarth what he meant by character and caricatura, when he took an old dirty pen out of the kitchen ink-bottle, and ſaid, "I'll ſhew you, maſter Townley;" and then made this little ſketch, which my father gave me ſome years afterwards; and I wrote "Hogarth "fecit, 1758," at the bottom of it, and have now

now put it into a frame: this is the little hiſtory attending it; and, as I know you are a great admirer of every ſtroke done by the hand of Hogarth, I am ſure you will receive it juſt as it is.

I am,

Dear Sir,

Your obliged and moſt

Obedient Servant,

JAMES TOWNLEY.

MR. James Townley, Proctor in Doctors Commons, is the ſon of the late Rev. Mr. Townley, Head Maſter of Merchant Taylor's School, well known to be the firm friend of our artiſt. The ſame motive that induced Mr. T. to preſent it to Doctor Schomberg, the avowed admirer of Hogarth, urges me, trifling as it may ſeem to be, to lay it before the public; by whom, I flatter myſelf, it will be no leſs graciouſly received.

FROM the labours of other painters, and men of eminence too, we have had a torrent of prints

thrown

W. Hogarth pinx.t S. I. f.t

thrown upon the world, and many of them of the moſt inſipid claſs. Our artiſt may have produced ſuch; but the arch girl, here exhibited, although a character unknown, and of a ſooty complexion, has, in the original ſketch, which is in oil, a degree of animation and attraction, that cannot fail to intereſt ſo far as to make an ample apology for her introduction in this place.

The character that follows is of another complexion, and the party equally unknown. There is a beautiful ſymmetry of features in the countenance, and an air of ſimplicity in the head that is highly intereſting and characteriſtic of the native modeſty of our fair countrywomen.

From the following circumſtance, that occurred at the houſe of our artiſt, ſoon after the head was finiſhed, there is little reaſon to doubt of its being in the number of his favorites. Mr. Garrick chanced to viſit Hogarth one morning, when the artiſt was engaged in his painting room; and being about to retire haſtily from the door, old Ben Ives, the ſervant, called

 out

out to him, to beg he would ſtep back, as he had ſomething to ſhew him, that he was ſure would pleaſe; and then taking him into the parlour, exclaimed, in raptures, " there, ſir! " there's a picture! they ſay my maſter can't " paint a portrait, and does not know what " true beauty is; there is a head, that I think, " muſt confound, and put all his enemies to " the bluſh."

The original of the ſketch that follows of our inimitable Roſcius, in the Farmer's Return, is in black chalk, and is evidently drawn from nature; it is materially different from the deſign that was given to Garrick, and that was engraved by Baſire, as a frontiſpiece to this interlude. Much pains were taken by Hogarth to catch a likeneſs, as may be perceived by the marking of the features in the back ground.

In the dramatic interlude of the Farmer's Return, which was written by Garrick, ſoon after the coronation, the author has diſplayed his accuſtomed theatrical management, and thorough knowledge of the town; the verſatile

faſh-

W. Hogarth pinx.t

S. I. fc

faſhions and follies of the times were caught in the happieſt manner; and the bauble of a coronation and impoſture of the Cock Lane Ghoſt, were both, in an eaſy and flowing vein of humour, inimitably deſcribed by the Farmer, in the perſon of our Roſcius. The piece was addreſſed to Hogarth; and the preface will beſt ſpeak the high opinion which the author entertained of the artiſt's merit and friendſhip.

For the original drawing from which the following etching is made, I am favoured by John Richards, Eſq. Secretary to the Royal Academy. Gardelle, the unhappy object whoſe portrait is there preſented, was executed on the fourth of April 1761, at the end of Panton ſtreet in the Haymarket, for the murder of Mrs. King, at whoſe houſe he lodged in Leiceſter Fields. Mr. Richards ſaw this wretch in the cart as he paſſed, and was making a ſketch of him when Hogarth came into the room, and ſeeing what he was about ſnatched up the paper, and haſtily taking a pen out of the ink-ſtand marked in the touches that are

exhibited in the etching, and then returning the paper, ſaid, " There Richards! I think the " drawing is now as like as it can be!"

Of the likeneſs I conceive there can be little doubt, ſince more horror and wretchedneſs never exiſted in a human countenance. This dreadful murder was accompanied with circumſtances of ſuch peculiar atrocity that, having given the portrait of the criminal, a ſhort hiſtory of him may be thought not an unacceptable appendage.

Gardelle was a native of Geneva, and bred a limner and painter in enamel. He quitted Paris at the age of forty, where he left a wife and a child, and came to London about ten months before the murder was committed, and lodged at the houſe of the deceaſed. If we take his account of this horrid tranſaction, he repreſents that having aſked her for the payment of a picture which he had painted for her, ſhe fell into a paſſion and ſtruck him, upon which he puſhed her, and one of her feet being entangled in the floor cloth, ſhe fell

and

S. Ireland fecit.

Theodore Gardelle

and hit the ſide of her head againſt the bed-ſtead which ſtunned her; that, fearing ſhe might recover and accuſe him, he that inſtant conceived the thought of the murder, and, pulling out a penknife ſtabbed her in the neck, which ſoon put an end to her exiſtence: that he then concealed her body beneath the bed clothes, and the next morning cut off her head, legs, and arms, and, what is ſcarcely credible, (although from his own relation) having ſome knowledge of anatomy, he ſat down coolly to diſſect them, and afterwards, at different times, threw them into the fire, having taken the precaution to uſe green wood as fuel to prevent the ſmell from diſcovering him: ſome colour is given to the introductory part of this ſtory by the fact which appeared on the trial, " that the deceaſed Mrs. " King made a point that her picture ſhould " be very handſome, and teazed him ſo much " about it as to induce him in ſpleen to give " her features a very different and unfavour- " able character, and that ſhe ſhewed her re-

" ſent-

" ſentment by much ſatirical and provoking
" language. The maid ſervant having been
" ſent out for ſome ſnuff, no perſon was in
" the houſe but Gardelle and Mrs. King, who,
" it appears on his entering the room, renewed
" her inſults and ſtruck him on the breaſt,
" this produced the fatal event that followed."
After her fall, he ſays on the trial, that he attempted ſeveral times to aſſiſt her, which ſhe refuſed, and, fearing that ſhe would die, and he be condemned as the murderer, although, as he ſays, innocent, he determined on concealing the body as before related. It appears he diſcharged the maid ſervant, and was ſeveral days alone in the houſe, coolly purſuing his horrid purpoſe of cutting and concealing the body. The diſcovery was accidentally made by a perſon in the neighbourhood who was called in to clean the houſe, and attempting to draw water from the ciſtern, found the pipes ſtopped by part of the deceaſed's clothes, which were thrown in by the murderer in order to conceal them. At

the

FRONTIS-PISS.

the time of his apprehenſion he appeared penitent, and to the laſt declared his innocence.

FROM this melancholy inſtance of a ſanguinary and unparalleled depravity of mind, we will relieve the attention by a ſubject of a humorous and ludicrous tendency.

DR. Sharp, late maſter of the Temple, wrote a pamphlet againſt the Hutchinſonians, which was never publiſhed. The pencil of Hogarth was called in to give a frontiſpiece to this performance, which he has introduced with a pun. In this whimſical diſplay it ſhould ſeem that he had ſucceſsfully exerted his uſual ſagacity and humour; but we muſt at any rate ſpeak with ſome reſerve of the excellence with which a deſign can be preſumed to have illuſtrated the merit of a work, which never ſaw the light. The mice devouring Sir Iſaac Newton's Optics, and the dead one that lies on Hutchinſon's Works, cannot be miſunderſtood: the latter, it is preſumed, is choaked by his food. From the original plate, we believe, very few impreſſions were taken; nor can we learn

in

in whoſe hands it remains at preſent. Should it be loſt, we flatter ourſelves, the ſubſtitute before us, being a fac ſimile of the original, will, in ſome degree, compenſate that loſs. The plate was engraved in 1763, the year in which the fatal controverſy took place, between Hogarth, Churchill, and Wilkes. The original drawing of the latter was made by our artiſt in Weſtminſter Hall, and came into my poſſeſſion from the late Mrs. Hogarth. It was drawn in black lead, and marked in afterwards, at his own houſe, with pen and ink; when he had made an engraving from the drawing he threw it into the fire; and it would have been inſtantly deſtroyed, had not Mrs. Lewis, who reſided in the houſe, eagerly reſcued it from the flames; though before ſhe could accompliſh it, the corners of the drawing were all demoliſhed.

Mr. Wilkes has been heard to remark, with much pleaſantry, that he thinks he every day grows more like this portrait. Had this drawing been totally burnt before the engraving was made, it might have proved a happy circum-

ſtance

John Wilkes Esq.r drawn from the life

Hogarth del.t

Sl. fe.

ſtance for its author, who, before this fatal controverſy, made vices only, not perſonal defects, the object of his ſatire. It is generally believed the ſtinging and pointed attacks that followed this, and others of his political works, ſo ſenſibly affected his mind, as to tend, in no ſmall degree, to ſhorten the period of his exiſtence.

Four thouſand of this caricature print, it is ſaid, were worked off, on its firſt publication: and ſo rapid was the ſale, that the printer was obliged to keep the preſs going night and day, to ſupply the eager demands of the public.

Although reduced to half the ſize of the original drawing, that which is here introduced for the purpoſe of adapting it to this volume, may be conſidered in the nature of a fac ſimile, as every ſtroke is cloſely etched from the original.

The order of things now brings us to the laſt print in this work; and would that it had never exiſted! we ſhould not then have been ſubjected by the diſcharge of our duty, to the neceſſity of bringing forward a compoſition, in

 which

which we can ſcarce believe our artiſt to have been ſerious when he took it in hand.

THE etching is a cloſe copy of the original print, engraved by Mr. Townley, from a picture painted for the late Mr. Garrick; but at what period of our artiſt's life we know not. It was left by him in an unfiniſhed ſtate; from which circumſtance, we have reaſon to judge, that he was by no means ſatisfied with his undertaking. The engraving was not begun till after the death of the artiſt, whoſe concurrence, or that of his friend Garrick, we are convinced would never have been obtained for any ſuch purpoſe.

FROM the plate there were, as I have reaſon to believe, only three impreſſions taken; one of which is in the poſſeſſion of Mrs. Garrick; one in the collection of Charles Alexander Cricket, Eſq. of Smith's Hall, Eſſex; and the other I purchaſed, ſome years ago, of the late Mr. Theophilus Forreſt, of York Buildings. It is dated April 15, 1767, three years after the death of Hogarth. From the ſize of this work, it became neceſſary to omit ſome of the upper

part

W. Hogarth pinxt. SATAN, SIN, & DEATH. Paradise Lost Book II. S. Ireland sculpt.

part of the original design; which consists of little more than part of the sky, and a continuation of the portcullis, or

"Hell-bounds high reaching to the horrid roof."

WHATEVER its aim, serious or ludicrous, the respect we bear to the matchless talents of our countryman, Hogarth, would have tempted us to suppress it; but, as a scarce print, it fell immediately within the plan proposed in this work; and rarity cannot fail to carry with it very powerful recommendations, and has sometimes, perhaps, covered a multitude of faults, in the eye of a connoisseur.

No man ever said that Hogarth was dull and unapprehensive; and, whenever a copy is made the very reverse of its original, it would be injurious to any man, to say that he had misconceived the character. His intention, therefore, must have been to have exhibited a mock-heroic; for Satan is not represented as having merely lost that beauty and majesty which distinguishes the higher orders of the angelic host;

being, in the ſplendid and emphatic language of the divine poet, little leſs than " a comet " ſhorn of his beams," or " th' exceſs of glory " obſcured;" but the whole figure of Satan is totally deſtitute of grace and beauty; and his countenance, inſtead of beaming with archangel dignity, reflects the image of a very Caliban. Death alſo, who, as the ſame poet tells us,

> " Stood black as night,
> " Dark as ten furies, terrible as hell, &c."

is introduced almoſt in a blaze of fire, and with flames flaſhing from all his joints: a repreſentation as unlike the general idea of that ſpectre, as it is to the deſcription given by the poet; and, however terrific the ravages of this element, either from religious, or any other aſſociations, may appear to be, it is here managed in ſuch a way, as, ſo far from inſpiring terror, to provoke a ſmile. Neither has he attended to the aim, and deciſive blow, which

the

the poet repreſents thoſe deſperate combatants, as making at each other's heads.

> " Each at the head
> " Levell'd his deadly aim, &c."

for the dart of Death is manifeſtly pointed in another direction. Sin alſo, as here pourtrayed, is utterly devoid of the attractions which, to thoſe at leaſt who firſt approach her, ſhe is univerſally ſaid to poſſeſs. Her countenance is expreſſive of no paſſion but that of fear and alarm: it is vacant, unintereſting, uninviting; and is as far from being juſt, according to common theory, as it certainly is, according to the poet's ideas, unfaithful in portrait. Had ſhe no other faſcination, had ſhe no powers to charm beyond thoſe which the painter has beſtowed upon her, ſhe had been little formidable, and it had been well for the peace and happineſs of mankind.

Should the praiſe occaſionally beſtowed on Hogarth in the courſe of this work be thought by ſome too laviſh, let it be imputed to the

too

too earneſt zeal of one who has ever conſidered him, with all his faults, as in the number of the greateſt geniuſes this country ever produced; one who has convinced the world, by the general tendency of his labors, that he was a ſincere friend to humanity, and the firſt in his profeſſion that ſo generally made the arts ſubſervient to the great purpoſes of morality. Were it neceſſary to ſearch for teſtimonies of the learned and great of our artiſt's own time, in confirmation of the character here given of him and his works, a volume might be produced. We ſhall ſelect the following eulogium by the late Dr. Johnſon, which was intended as a monumental inſcription but was not applied.

> " The hand of him here torpid lies,
> " That drew th' eſſential form of grace;
> " Here clos'd in death th' attentive eyes,
> " That ſaw the manners in the face."

WILLIAM Hogarth died at his houſe in Leiceſter ſquare, on the 26th day of October 1764, aged 67 years.

OVER his grave, in Chiſwick church-yard, a handſome ſtone monument is erected to his memory, on which is inſcribed, from the pen of his affectionate friend the late David Garrick, the laſt teſtimony of reſpect and eſteem due to ſuch extraordinary talents. The lines ſo happily coincide with our ideas on the ſubject, that we cannot better cloſe the preſent work than by a repetition of them.

" Farewell, great painter of mankind,
" Who reach'd the nobleſt point of art;
" Whoſe pictur'd morals charm the mind,
" And through the eye correct the heart.
" If Genius fire thee, Reader, ſtay,
" If *Nature* touch thee, drop a tear,
" If neither move thee, turn away,
" For Hogarth's honor'd duſt lies here."

FINIS.