

THE WORKS
OF
WILLIAM HOGARTH.



BEING

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A PROOF EDITION ON INDIA PAPER, IN PARTS, PRICE 2s.

Many objectionable pieces have been imposed on the Public, under Hogarth's name: not one of this description will be included in the present Edition of his GENUINE Works.

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AND 55, DEY STREET, NEW YORK.

JOHN WILKES, ESQ.

DRAWN FROM THE LIFE, AND ETCHED IN AQUAFORTIS BY WILLIAM HOGARTH.

PUBLISHED ACCORDING TO ACT OF PARLIAMENT, MAY 16TH, 1763.

This print is a fine caricature, and no faint likeness, of John Wilkes, who was then Member for Aylesbury, in the county of Buckingham—a man who stood forth as the leader of a party formed against the administration. The views with which he acted are now publicly known, and he lies under that disgrace he gathered for himself. *Liberty* he roared out on all occasions, being the bell-wether of his flock. With an eye to this, Mr. Hogarth has represented him as having been twirling the cap of liberty (a fool's cap) upon the end of a stick; for a fool's cap it proved to him, it having banished him his country, entailed upon him beggary, and made him the laugh of a jeering populace. On the table beside him are two papers of the North Briton, of which he acknowledged himself the author, viz. No. 45 and 17, the first of which was burnt by the common hangman.

This print of Wilkes, which, as we have before observed, must be allowed to be an excellent *compound caricature*, or a *caricature* of what nature had already *caricatured*, is said to have been viewed by him with pleasant and philosophic indifference, he frequently jocosely saying to his friends, it grew every day into stronger likeness. He declared himself very little concerned about the case of his soul, as he was only tenant for life, and that the best apology for his person was, that he did not make himself. Equally memorable was Mr. Wilkes' reply to a friend, who requested him to sit to Sir Joshua Reynolds, and have his portrait placed in the Guildhall, being then so popular a character, that the Court of Aldermen would willingly have paid the expenses. "No," replied he—"No; they shall never have a delineation of my face, that will carry to posterity so damning a proof of what it was. Who knows but a time may come, when some future Horace Walpole will treat the world with another quarto volume of historic doubts, in which he may prove that the numerous

squinting portraits on tobacco-papers and halfpenny ballads, inscribed with the name of John Wilkes, are '*a weak invention of the enemy*;' for that I was not only unlike them, but, if any inference can be drawn from the partiality of the fair sex, the handsomest man of the age I lived in."

In defence of Wilkes rose Mr. Charles Churchill, who called himself *his* friend!—one who, indeed, possessed extraordinary talents as a writer, but who was as remarkable for viciousness of character. If he had any discretion, it was that of joining the popular side; but that can hardly be called discretion, when, had he lived a few years longer, he would probably have experienced the same fate with his contemporary, Wilkes. This man—a minister once he called himself, though he afterwards wisely laid aside that sacred office, which he could only disgrace—this man took up the pen against Mr. Hogarth; and, in an epistle to him, which he published, charged him with envying every man that had any degree of excellence, and with being a friend to no one. This naturally drew on him Mr. Hogarth's resentment, and was the occasion of his publishing the celebrated print called "The Bruiser."—See page 141, Vol. I., of this work.

THE MAN OF TASTE.

EXPLANATION OF THE PLATE.

- A—Plasterer whitewashing and bespattering.
- B—Any body that comes in his way.
- C—Not a Duke's Coach, as appears by the crescent at one corner.
- D—Taste.
- E—A standing proof.
- F—A labourer.

This print exhibits the gate of Burlington House, Pope whitewashing it, and bespattering the Duke of Chandos's coach. "*A Satire on Pope's Epistle on Taste. No name.*" It has been already observed that the plate was suppressed; and, if this be true, the suppression may be accounted for from the following inscription lately met with at the back of one of the copies:—

"Bot. this book of Mr. Wayte, at the Fountain Tavern, in the Strand, in the presence of Mr. Draper, who told me he had it of the printer, Mr. W. Rayner.
"J. COSINS."

On this attested memorandum a prosecution seems meant to have been founded. Cosins was an attorney, and Pope was desirous on all occasions to make the law the engine of his revenge.

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ADDRESS.

THE object of Natural History, and more particularly of that portion of it which relates to what is termed "ANIMATED NATURE," is to make known the different Animals existing on the earth, by means of an accurate account of their individual structure—of their economy, manners, and habits; and a determination of their rank or station in the great scheme of Nature. To accomplish this effectually, the plainest and most concise language should be employed, so that the Animals described may be easily recognised by those who study. Whether we consider it as an exercise of human intellect, as a recreation from the engrossing cares of the world, or as affecting the ordinary business of life, we shall find that there are few subjects of more importance than the study of Natural History. It enables man to look with a comprehensive glance upon the objects which surround him in the world—to observe the beauty and harmony of creation, and to recognise the evidences of design, and the skill and efficiency of the contrivances which Nature employs to accomplish her purposes. By it the wonderful mechanism displayed in the construction of the bodies of Animals; the extraordinary instincts which are implanted in them; their adaptation to the circumstances in which they are placed, and their relationship to other animated beings, are all revealed; and the mind is forcibly impressed with the evidences of the Wisdom, the Power, and the Love of the Creator. Between subjects of study such as this, and those which relate to human skill or erudition, there is the marked difference—that in those which concern the forms and phenomena of Nature we contemplate things which, in themselves, are perfect; while in those which are dependent merely on the exertions of man's intellect, there is that imperfection which belongs to all things human. In this branch of knowledge we behold phenomena which have remained unchanged from the beginning of the earth's history, or at all events from the period when those laws by which the earth is now governed had their origin, and must continue so to the end, or until those natural laws which are now in operation are suspended.

It is not, however, as a recreation or an intellectual study only that Natural History takes its rank among the sciences. A knowledge of its principles is advantageous, both in reference to commerce and the economical purposes of life. From the Animal kingdom a large portion of our food and clothing is derived; Animal products are also employed in building human habitations, and for furnishing and decorating them when erected; while for purposes of machinery, and for various kinds of articles in general use, it would be difficult to find a substitute for the material supplied by the skins of Animals.

But while, from the earliest ages, the importance and interest of the study of Natural History were acknowledged, there have been numerous obstacles to its successful prosecution by the general mass of the people. Until recently, Zoological Gardens conducted in a scientific manner and on a large scale were unknown; and Works on the subject were so costly, that the great Volume of Nature was to the masses a sealed book. To supply the latter want, and to present to the reader a complete and valuable Work on Natural History, is the object of the Publishers in the publication of the MUSEUM OF ANIMATED NATURE.

It is intended that the Work shall serve most of the purposes of instruction and delight which belong to the greatest National Museums. The reader, at the very smallest price, is put into possession of by far the most extensive collection that has ever been produced of pictorial representations, executed with scientific accuracy, of all the important QUADRUPEDS, BIRDS, FISHES, REPTILES, and INSECTS which fill the earth. He opens the Work, and he finds on one page twelve, or fifteen, or twenty figures, of the various Genera and Species, classified according to the most approved Systems, with occasional cuts of portions of their structure, and of their economy; he is impressed with the beauty and variety of these Engravings; and he dwells, like a visitor to a Museum, upon their curious forms and their picturesque attitudes. He refers to the number of the Engraving, and under a corresponding number of the Text he finds a Description of the Animal, its structure, its habits, its localities, its use,—not given in a dry and repulsive form, but with that simplicity which may furnish just conceptions to all, but especially to the young, of the wonders and beauties of God's Creation. An acquaintance with the subjects treated of in this publication will render a visit to such institutions as the Crystal Palace, the Museum, or the Zoological Gardens, doubly interesting. It is impossible not to believe that a Work so useful in its design, and so unequalled in the extent of its Illustrations, will find its way into every family; for assuredly nothing can be presented more adapted for the gratification of a rational desire for knowledge, and for advancing the best objects of education, and especially of domestic education.

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