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First published in 1909, this illustrated study considers the work of the artist and satirist William Hogarth (1697–1764), focusing on his depiction of London and its inhabitants. A devoted Londoner, Hogarth won great acclaim in his lifetime for the wit displayed in his many paintings and engravings. His work explored the many facets of London life, from the highest to the lowest social classes, from scenes of politics and business to churches, hospitals and prisons. Bibliographer, editor and prolific author, Henry Benjamin Wheatley (1838–1917) places Hogarth's work in the context of the artist's background and early life. Wheatley's attention to detail complements the selected examples of Hogarth's work, providing a portrait of eighteenth-century manners as seen through the eyes of one of the most acute observers of the age. Several of Wheatley's other works, including *London Past and Present* (1891), are also reissued in this series.

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# Hogarth's London

*Pictures of the Manners  
of the Eighteenth Century*

HENRY BENJAMIN WHEATLEY



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'To the student of History, these admirable works must be invaluable, as they give us the most complete and truthful picture of the manners and even the thoughts of the past century. We look and see pass before us the England of a hundred years ago—the peer in his drawing-room, the lady of fashion in her apartment, foreign singers surrounding her, and her chamber filled with gewgaws in the mode of that day; the church with its quaint florid architecture and singing congregation; the parson with his great wig and the beadle with his cane; all these are represented before us, and we are sure of the truth of the portrait.'—THACKERAY'S *English Humourists*.

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*William Hogarth.  
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by Weldon and Hogarth.*



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# HOGARTH'S LONDON

Pictures of the Manners of the  
Eighteenth Century

BY

HENRY B. WHEATLEY, F.S.A.

*ILLUSTRATED*

LONDON  
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TO

AUSTIN DOBSON, Esq., LL.D.

DEAR DOBSON,—Some thirty years ago or more Dr. John Percy, F.R.S., the well-known metallurgist and Hogarth collector, after referring to the study of Hogarth's works as too big a subject for one man to deal with, advised me to undertake the division of Hogarth's London. I was pleased with the suggestion and I set to work to collect materials. This was before the publication of your first book on Hogarth, a volume of the greatest interest which has increased in value with each new edition until it is now the chief authority on the subject. From various causes I put the work aside, although I did not relinquish the idea. I have now taken it up again and completed it for publication.

You have done so much towards the elucidation of Hogarth's life and work that your name has become indissolubly linked with that of the great artist and satirist. I am therefore naturally anxious to associate your name with this book, in which an attempt is made to illustrate a side of Hogarth's art upon which you have expressed the opinion that it has not been sufficiently treated. You are so thoroughly master of this literature that I can scarcely hope to put forward anything that is not a commonplace to you. It is, however, a true pleasure to thank you publicly for constant help and to express my respect and esteem for a friend of many years' standing.

You have delighted generations of readers with poetry and prose on a variety of subjects which are as illuminating and convincing as they are charming, and I am proud to range myself among your admirers,—adding that I am always sincerely yours,

HENRY B. WHEATLEY.

*October 1909.*

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## PREFACE

To attempt the illustration of the manners of the eighteenth century as seen in London by the greatest graphic delineator of manners that ever lived, has been my object for several years.

Hogarth was a devoted Londoner, and while illustrating the manners of Englishmen of his time, he drew his subjects from the inhabitants of London with whom he was in daily intercourse. Representations of streets and buildings in all parts of London are to be found in the collection of his works, and most of these are discussed in this book.

It might be thought that enough has already been done,<sup>1</sup> but I hope it will be found that there is still room for a book specially devoted to one branch of Hogarth's work.

I had at first the intention of arranging my materials in topographical order, but on second thoughts I felt that this would scarcely be the fittest manner of treating the subject, because it

<sup>1</sup> A short note on the literature which has sprung from the study of Hogarth's works will be found at the end of this book (Chapter XIV.).

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was not specially the object of the artist to reproduce the topographical features of the Town. Rather is it the general appearance of the streets and the people that filled the streets that make so many of his pictures of such extraordinary interest to us now.

The late Mr. James Hannay well said—‘London had been much described before the days of which we are speaking, and especially by the Comic Writers of Charles the Second’s time; but there is a depth of philosophical humour in the way that Hogarth and his contemporaries undertake this task, such as had not been brought to bear upon it before. From *their* era dates town literature and town art.’

Hogarth attained great fame in his own lifetime, and was the first English artist to be known and admired abroad. He was, however, admired for one side of his art, while the other side was neglected. His engravings were largely bought, but in many cases his pictures remained on his hands.

The engravings were talked about on every side, and great anxiety was shown in order to find out the inner meaning of the plates and the characters of those who were satirised. Several authors came forward to give the information the public were thirsting to obtain.

The first exhibition of his pictures in the year 1814

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was a revelation to the many who knew him only from his engravings ; and from that time to this his fame as a very great painter has continued to increase.

How great an attraction Hogarth's prints afforded to the sightseers of London may be seen in the remarks of the author of a pamphlet, published in 1748, on *The Effects of Industry and Idleness Illustrated*, in which ' the moral of twelve celebrated Prints lately published and designed by the ingenious Mr. Hogarth ' is set forth. The author went the round of the print-shops of London, and found a crowd gathered at all of them, but he was disappointed to find that, instead of alluding to the moral, the crowd gave all their attention to the remarks of those who could point out the individuals from whom the various characters were drawn.

A selection of some of Hogarth's finest pictures and engravings have here been reproduced as illustrating the subjects of the different chapters. In the preface to the valuable Catalogue of the British Museum Satirical Prints, the late Mr. F. G. Stephens wrote, ' The Collection of " Hogarths " in the British Museum is incomparably the largest and most select in existence ; the same may be said for the copies, piratical as well as legitimate, which abound in the national depository.

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‘But with regard to the copies, even the Print Room and the Library do not contain all the English examples. . . . It may be said that every nation which has attained Civilisation continues to produce such copies. In a very large number of cases these copies bear names differing from those Hogarth gave.’ I have been greatly indebted to the descriptions in this Catalogue for much information and for numerous references to the literature of the time.

In conclusion, I wish to express in this place my cordial thanks to Mr. Austin Dobson for his valuable suggestions; to the Earl of Portsmouth, Mr. D’Arcy Power, Mr. George Peachey, Mr. Robert Grey, Treasurer of the Foundling Hospital, and Mr. J. L. Spiers, Curator of the Soane Museum, for kind assistance; and to the Duke of Newcastle, John Murray, Esq., the Governors of St. George’s Hospital, the President and Council of the Royal Academy, for allowing their pictures to be reproduced; and especially to the authorities of the National Gallery, the British Museum, and the Soane Museum for assistance in respect to the reproduction of pictures and engravings.



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