

SEIJO ENGLISH MONOGRAPHS

————— NO. 17 —————

# HOGARTH TO DICKENS

BY

NOBUYUKI SAKURABA

PROFESSOR OF ENGLISH, SEIJO UNIVERSITY



SEIJO UNIVERSITY

TOKYO

1977

SEIJO ENGLISH MONOGRAPHS

— NO. 17 —

# HOGARTH TO DICKENS

BY

NOBUYUKI SAKURABA

PROFESSOR OF ENGLISH, SEIJO UNIVERSITY

SEIJO UNIVERSITY

TOKYO

1977

## CONTENTS

### *Illustrations*

Part I	Prefatory Notes on "Hogarth Rediscovered".....	1
Part II	Conversation Piece.....	11
	(1) Conversation Piece and Hogarth .....	11
	(2) Conversation Piece and Dickens .....	22
Part III	'Hogarth We Read' in Dickens .....	29

## *Illustrations*

1. William Hogarth, 'Lord George Graham in His Cabin'
2. William Hogarth, 'The Graham Children'
3. William Hogarth, 'Captain Thomas Coram'
4. William Hogarth, 'The Wollaston Family'
5. William Hogarth, 'A Scene from *The Conquest of Mexico*'
6. William Hogarth, 'The Laughing Audience'
7. Wilhelm Kleinenbroich, 'The Bernards Family'
8. William Hogarth, 'Industry and Idleness', pl. 9
9. William Hogarth, 'A Rake's Progress', pl. 4
10. William Hogarth, 'Marriage à-la-Mode', pl. 1
11. George Cruikshank, 'The Pawnbroker's Shop'
12. William Hogarth, 'A Midnight Modern Conversation'
13. George Cruikshank, 'A Harmonic Meeting'
14. William Hogarth, 'Southwark Fair'
15. George Cruikshank, 'Greenwich Fair'
16. William Hogarth, 'Morning'
17. William Hogarth, 'The Enraged Musician'

## Part I

### Prefatory Notes on "Hogarth Rediscovered"

More than ten years have passed since my book, *Painting and Literature: A Study of Hogarth* (Kenkyusha, Tokyo, 1964) was published. About the time when my work on Hogarth was almost complete in manuscript, Frederick Antal's *Hogarth and His Place in European Art* (Routledge & Kegan Paul, London, 1962) came to my hand, to which, however, there was no longer any room to refer except in the bibliography. Just at that time a good news was brought to me that 'An Exhibition in Honour of the Bicentenary of William Hogarth (1694-1764) was going to be held at the British Museum from Dec. 19, 1964 to May 2, 1965 in London. So I looked upon it as something of a coincidence, when, at the end of that year, I received the invitation from the British Council to this exhibition together with a grant of bursar, affording me some guarantee in the United Kingdom for five months. It was, therefore, the most unexpected and most wonderful Christmas present that had ever been sent to me. As it was the second chance for me to visit London, my work in England centered on the study of Hogarth and English paintings in general, visiting as many galleries as possible to see the original prints and paintings of Hogarth. And while staying in London my energies were concentrated on reading and investigation of his prints, drawings and Egerton MS of *The Analysis of Beauty* and other materials at the Print Room or the Department of MSS of the British Museum.

Soon after I came back to Japan, I happened to find that Professor Kazuo Ohkōchi, the then President of the Tokyo University, who is a world-famous economist and one of the highest authorities on Adam Smith, had been well known among his circles for his large collection of Hogarth's prints. Then I took the liberty of presenting one of the copies of my *Hogarth* to him, and fortunately I was favoured with his recognition. Thus one evening I had the honour of being invited to one of his regular meetings of Adam Smith Society, where he was kind enough to display a part of his valuable collection specially for us. His profound knowledge of the eighteenth-century English society, a part of which I managed to absorb through his books sent to me—though it might be only a spot of a leopard, was sufficient enough to enlighten me as to the connection between Smith and Hogarth, especially in the social ethos of the eighteenth century and the moral sense of the bourgeoisie.

It was early in 1971 that I was asked to translate and annotate on Basil Taylor's essay, 'The Rediscovery of British Paintings', which appeared in *The Listener*, July 30, 1970. In it he says that in the history of British paintings there has been no era so neglected as the first fifty years of the eighteenth century. "That is," he continues to say, "the lifetime of Hogarth, that formative period out of which all that came afterwards grew." This is a most interesting and suggestive point of view, which reminds us of the similar phenomenon in the literary world of the century; that is, all the forms of prose writings were experimented in the first half of the century, as seen in the case of Defoe, and were accomplished in the latter half. It is well said, therefore, that Daniel Defoe's career (1660-1731) is "of itself an excellent introduction to the history of

eighteenth-century literature".<sup>1)</sup> So is the life of Hogarth to the history of British Paintings. His crowded canvas may truly be called 'documentary'. In his unique 'progress pieces' such as 'A Harlot's Progress' and 'A Rake's Progress', Hogarth exerted himself to bring the art of painting very close to that of the novelist. Here we should recollect Charles Lamb's famous words: 'his prints we read', or 'Everything in the print, to use a vulgar expression, tells.' Indeed, not only can these prints be enjoyed as pure works of art, but also they can be 'read' as pictorial narratives. It is no wonder, therefore, that he liked to sign himself 'author' rather than painter.

It may truly be said that 'the distorting effect of the intellectual obsession with Romanticism' has inhibited the proper understanding of British art in the first half of the eighteenth century, but how paradoxical it is that Hogarth himself is the one painter among all the English masters whose life and work have recently been most thoroughly and profitably reconsidered. Basil Taylor, who referred to Antal's *Hogarth* in his essay mentioned above, announced Professor Paulson's forthcoming vast biography of the artist with the great expectation. Then he declares that the time has come for us to rediscover not only Hogarth but his contemporaries such as Highmore, Laroon, Mercier, Brooking, Wooton, and so on. But, as for me, it was Peter Quennell's *Hogarth's Progress* (Collins, London, 1955) and Joseph Burke's *The Analysis of Beauty* (Oxford, 1955) that stimulated me to prosecute the study of Hogarth.

Thus soon after Antal's *Hogarth* (1962) comes Ronald Paulson's *Hogarth's Graphic Works*, 2 vols. (New Haven and London: Yale

---

1) Roger P. McCutcheon: *Eighteenth-Century English Literature*, p. 8 (HUL, Oxford, 1950).

University Press, 1965), and then the revised edition in 1970. Now let me draw up a list of books on Hogarth, with some explanatory notes, which I have got in the last ten years after Antal's publication.

First of all, we must pick up M. Dorothy George's *Hogarth to Cruickshank, Social Change in Graphic Satire*, (The Penguin Press, London, 1967), which deals with graphic satire before the days of *Punch* and illustrated journalism, when prints were engraved and sold separately. Therefore, Hogarth's world comes first in it, where he is dealt with not only as the father of English painting and the father of English caricature, but as a superb recorder of 'the customs, manners, fashions (*sic*), Characters, and humours' of his times. Then follows Joseph Burke's *Hogarth, The Complete Engravings* (Thames and Hudson, London, 1968), in which we find almost all the engravings of Hogarth I have investigated at the Print Room of the British Museum. It opens with a fairly minute biographical and critical chapter in which Hogarth's place in the art, and in the public life, of eighteenth-century England, foreign influences on his art, and the relationship between the styles of his paintings and his engravings are as fully discussed as in Antal's *Hogarth*.

Next comes Paulson's revised edition of *Hogarth's Graphic Works* (1970) as I mentioned above. He has completely revised the Nichols' catalogue (1833) and the Dobson's catalogue (1907) both of which had long been known to be unreliable and misleading. Thus Paulson has established dates and sequences of Hogarth's works so thoroughly and firmly that the Paulson catalogue now stands out as one of the notable landmarks in Hogarth's world. Only one year after that Paulson's another great work, *Hogarth: His Life, Art,*



*and Times*, 2 vols. (Yale, 1971) appeared as Basil Taylor expected. This is, I believe, the first accurate and complete biography of Hogarth, while the former is the first thorough and reliable catalogue of the artist's works. He treats Hogarth as both artist and writer — “comic history painter”, and traces the development of his unique artistic genre. This is, in my case, the most interesting and attractive element in the artist, who should be comparable with Charles Dickens as “comic history painter in prose.”

Here I must mention specially two valuable books which I could read by the kind suggestion of Professor Miyazaki, chairman of the Dickens Fellowship, Tokyo Branch. One was *Charles Dickens and George Cruikshank* by J. Hillis Miller and David Borowitz (University of California, 1971), and the other was *Victorian Novelists and Their Illustrators* by J. R. Harvey (Sidgwick & Jackson, London, 1970), through both of which we can realize how Hogarth's works had an immense influence on Victorians, and in particular how Dickens transferred many of Hogarth's visual methods to his own written works. In Dickens we really find the world of the combination of literature and painting. The ‘Part III’ in this essay is much indebted to those two books.

Next I have to introduce a very comprehensive study of the conversation piece by Mario Praz: *Conversation Pieces, A Survey of the Informal Group Portrait in Europe and America*, (Methuen & Co. Ltd., London, 1971), in which the author shows its close connection with the rise of the middle classes. Here we can see how Hogarth plays a very important part in the history of conversation pieces in England. Though he had soon abandoned ‘this profitable branch of activity’ introduced by Dutch painters, he, perspicaciously indeed, turned his attention to that “theatre in pictures”, in which

he was to produce his immortal and animated dramatic paintings in succession, improving the techniques of the Dutch group portrait. The author tells us how ingeniously Hogarth modified and how vigorously he developed the traditional conversation pieces—this is to form one chapter in this essay (see page 11) and must be supplemented to my former *Hogarth*.

Three years after this, we have Dereck Jarret's beautifully-written *England in the Age of Hogarth* (Hart-Davis, MacGibbon, London, 1974). Here the author presents a vivid and convincing portrait of English society in the age of Hogarth, that is the age of great violence: 'How the human life was harsh and how little they could expect on this earth, and how much they must bear,' was clearly and brilliantly captured through Hogarth's paintings and drawings, and also by contemporary examples. And another beautiful book by Paulson has just arrived at the heels of these volumes. That is, *The Art of Hogarth* (Phaidon Press, London, 1975) full of his most important and most representative oil paintings and sketches with their superb details by which the author tries to justify the importance and genius of inimitable Hogarth as a painter. This publication of Paulson's seems to be a by-product of that memorable exhibition of Hogarth held at the Tate Gallery five years ago (2 December 1971—6 February 1972), which was probably on the largest and richest scale that had ever been in England. It was just two months after this exhibition that *the genius of William Hogarth*<sup>1)</sup> containing almost all of his engravings was published. Though the two-hundredth anniversary of Hogarth's death, celebrated at the British Museum in 1964 as I mentioned,

---

1) Text by Stuart Barton, Edited by R. A. Curtis, (Apollo Press, Sussex, April 1972 in Hardback, Paperback Edition June 1975).

was also rich and splendid in its display, but then it was necessarily confined to prints and drawings. However, at the Tate Gallery, almost all of his important and representative works were gathered and displayed by kind and generous help from various quarters as its valuable catalogue shows.

Even in Tokyo three exhibitions of Hogarth's prints have recently been held, all of which were on smaller scales of course. Apart from these poor and commercial exhibitions, we are very proud of the remarkable one of the Ohkōchi collection of Hogarth, which was displayed at the Dōwa Gallery in Tokyo in 1975 for three days (17—19 July). This exhibition was held out of his own good will, and no less than five hundred people visited the gallery during those three days. It was, as it were, a kind of charity work for those who are interested in Hogarth's engravings in some way or other. Everyone who was invited on the last day was served beer and refreshment:—'Beer Street' was most appreciated and much talked about.

Only two months after this epoch-making exhibition in Tokyo, a Japanese translation of Antal's *Hogarth*, an edition deluxe, was published by Eichosha<sup>1)</sup>, and in the following year they were afforded the 12th Japan Translation Cultural Prize for publishers by the Japan Society of Translators. As for exhibitions, we can never forget those two great ones of British paintings which have been held in the last ten years at the National Museum of Western Art, Tokyo. One was the exhibition of British landscapes in 1970 (10 October—23 November), when I was asked to talk on "Characteristics of British Art", referring to 'Conversation Pieces' in connection with Hogarth. The other was the exhibition of British portraits,

---

1) Translated by Professor Nakamori and Professor Hirukawa.

rather on a smaller scale, in 1975 (25 October—14 December) after an interval of five years, when I was again required to give a lecture on “Hogarth to Dickens”, the main subject of my researches of the moment as previously stated.

In this way, therefore, during these ten years (1962–1975), before and after the publication of my *Hogarth* (1964), comprehensive researches in Hogarth and his contemporaries have been done continuously, as Basil Taylor indicated, both in Europe and America. Even in Japan we must pay attention to the fact that his popularity, though limited in scope, gradually increasing year by year. It is not too much to say that this rising fame of Hogarth in Japan owes to Mr. Ohkōchi, whose indefatigable zeal for the artist is still steadily enriching his remarkable collection.

Ever since I came back from abroad in 1965, I have had quite a lot of chances to write and talk on British paintings and novels, especially on the relationship between Hogarth and Dickens. And just before leaving the Tokyo University of Education, I thought it was my duty and probably the last chance for me to contribute a report to its bulletin, because the University was destined to be abolished in 1978. So I had finished writing a report on Hogarth, though immature still it was, by the end of 1974. The report was also meant for a supplement to my former *Hogarth*, so it was written in Japanese and issued in March, 1975, titled “Hogarth Rediscovered”. It consists of three chapters, but here I dare not repeat its contents by translation. But just allow me to introduce its items only, for they are correlated to the following new chapters. They are as follows :

Chapter I Hogarth's Place in Satire

Chapter II The Ethos of Hogarth's Age

1. Social and Political Background
2. Puritanic Background

Chapter III Subjects of Hogarth's Satire

1. The Church
2. The Law

## Part II

### Conversation Piece

#### (1) Conversation Piece and Hogarth

Early in the eighteenth century in England, a new kind of painting was beginning to take shape: that is, the 'Conversation Piece', a small-scale group painting of Dutch origin by painters such as de Hooch and Jan Steen. This genre painting, flourished in Holland in the seventeenth century under the influence of the bourgeoisie, spread to other European countries, flourishing especially in England, whose climate and landscape are quite similar to those of Holland in her neatness and tidiness as William Morris indicated:

Not much space for swelling into hugeness;...no great wastes overwhelming in their dreariness, no great solitudes of forests, no terrible untrodden mountain walls, all is measured, mingled, varied, gliding easily one thing into another, little rivers, little plains...little hills, little mountains...neither prison, nor palace, but a decent home.<sup>1)</sup>

And in the eighteenth century it reached its highest development in England with many variations by Hogarth, Gainsborough, and Zoffany.

The word 'conversation' in England signified 'living together

---

1) *The Lesser Arts, Collected Works*, vol. xxii, p. 17.

in a place or among persons', 'a kind of commerce, society, and interchange of thoughts and words', and 'familiar discourse or talk'. And in the eighteenth century this word appears in the letters of Horace Walpole or Dr. Johnson, signifying 'At Home', the English version of Italian *Conversazione*, which was an evening assembly in Italy. So we can easily imagine that this familiar gathering in Italy must have influenced the term 'conversation piece', already current for a genre painting in the northern Europe. Thus the conversation piece in England is a kind of painting representing a small<sup>1)</sup> group of figures, two or more indentifiable persons, who are conversing or communicating with each other informally in specific settings reproduced in detail—in a room in their house, surrounded by their furniture, pictures, and books in beautiful leather bindings, of which they are very proud, or in the grounds of their houses, often with children and domestic animals such as dogs or horses. This genre painting is not the court art, but the art of the bourgeoisie. Mario Pratz, in his introduction to *Conversation Pieces*, says:

“Whereas Italy produced the aristocratic portrait depicting a person conscious of his rank, in Holland we find the bourgeois portrait, intended for communication, and the conversation piece, in which figures seem almost to invite the onlooker to share their domestic joys. Until the end of the eighteenth century, the conversation piece flourished in Holland exclusively in well-to-do bourgeois milieux, among professional men, merchants and industrialists who, together with farmers and seamen, formed the backbone of the nation.”<sup>2)</sup>

---

1) “Small scale appeals to the English rather than grand style.” (Nikolaus Pevsner: *The Englishness of English Art*—Peregrine Book, p. 169).

2) *op. cit.*, p. 22.

In England, therefore, the conversation piece usually reflects the cult for their interior decoration among the upper middle classes, and peace of the middle classes in the Georgian era, when the bourgeois began to raise its head in England a century later than in Holland. They liked to be portrayed among the flourishings of their houses, just as they wished to be heroes in the realistic and domestic novels newly risen in the eighteenth century. Moreover they required the elements of stories or dramatic contents of their daily life even in paintings. Then Hogarth, as we can see in his dramatic paintings, to take but one instance, admirably succeeded in injecting his favourite dramatic elements into his portrait of the admiral in his cabin (fig. 1).



1. *Lord George Graham in His Cabin*, c. 1745: National Maritime Museum, London.



In order to illustrate this point we might very profitably quote from Ronald Paulson's interpretation.

“This picture was painted soon after Lord George Graham in June 1745 pursued and attacked a squadron of French privateers with a convoy of prizes off Ostend. He was congratulated for his successful action by the Admiralty and appointed to command the large frigate *Nottingham*, in which Hogarth shows him relaxing before dinner. His chaplain and secretary are singing a catch to the music of a drum and fife played by his black servant. His (and Hogarth's) dogs join in, one wearing his wig, with the music supported by a wine glass. The steward bringing in a roast duck pours (upsets) the gravy down the chaplain's back.”<sup>1)</sup>

It is a matter of course that this familiar and ‘comic history’<sup>2)</sup> style of Hogarth's appealed to the taste of the bourgeoisie in the age of Hanoverian England. Though the style of family portraits had been already established early in the ages of Jan van Eyck (c. 1390–1441)<sup>3)</sup> and Hans Holbein (1479?–1543),<sup>4)</sup> in the northern Europe the painters began to depict the environment in their conversation pieces: “the family portrait developed simultaneously with the representation of interiors in the bourgeois Low Countries.”<sup>5)</sup>

Thus the Dutch technique of depicting the interior decorations in detail had been introduced to England in the early eighteenth

---

1) *The Art of Hogarth*, Phaidon, 1975.

2) “Hogarth's picture is far removed from the heroism of the battle...and shows Graham smoking...Graham wears his mob-cap askew...a ‘comic history’.” (Paulson: *Hogarth: His Life, Art, and Times*, vol. II, p. 9).

3) *The Marriage of Giovanni Arnolfini and Giovanna Cenami*, 1434.

4) *Sir Thomas More in the midst of his Family*, c. 1527.

5) Mario Praetz, *op. cit.*, p. 56.



2. *The Graham Children*, 1742: Tate Gallery, London.

century, representing various furniture, musical instruments, especially a harpsicord, which showed their wealth and taste, and children together with their pets, as we see in Hogarth's *Graham Children* (fig. 2), all of which were nothing but symbols of their happy life. Even in the eighteenth century aristocratic sitters would be shown with a park as background, while the bourgeois family sat for the painter in their familiar surroundings, such as the breakfast room or the small garden, "with a view from the window of the street with the shop which was the centre of their activity,

or of the small urban orchard.”<sup>1)</sup>

In England the influence of the Dutch family portrait, full of narrative and dramatic elements, appeared in the early eighteenth century. Hogarth was one of the English painters affected by the Dutch genre painting, but we cannot ignore the existence of foreign painters such as Mercier or Zoffany, who had contributed to the extension of the conversation piece in England. A great many painters, besides Hogarth, turned their attention at times to the conversation piece, including Gainsborough, Stubbs, and even Reynolds. It was in 1729 when Hogarth began to paint what is called the conversation piece, a type of painting the English were specially fond of. But two years later he had almost abandoned this flourishing branch of paintings, which, though it afforded somewhat more scope for the fancy, proved almost tedious and unproductive to him. So he tried the grand style of history painting, but unfortunately he failed in this grand business, and he turned his attention to ‘still a more new way of proceeding—painting and engraving ‘modern moral subjects’, what is called ‘theatre in pictures’.

I...wished to compose pictures on canvas similar to representations on the stage,...I have endeavoured to treat my subjects as a dramatic writer: my picture is my stage, and men and women my players, who by means of certain actions and gestures are to exhibit a dumb show.<sup>2)</sup>

“Such subjects”, he wrote, “would both entertain and improve the mind” and at the same time be “of public utility”. Thus at

---

1) Mario Pratz, *op. cit.*, pp. 29-30.

2) John Ireland: *Hogarth Illustrated* (London: J. E. J. Boydell, III, pp. 25-26).

the age of thirty-six he came out with *A Harlot's Progress* soon to be followed by *A Rake's Progress*, and also with amusing and improving single paintings and prints. But there is no denying the fact that Jan Steen is an obvious forerunner of these 'modern moral subjects'. And Zoffany was also another popularizer of the painting of scenes from plays. Nevertheless Hogarth is unique and exuberant in the technique of telling his stories in his dramatic style of painting. To Hogarth the story mattered more than the art. The purpose of his painting is not painting, but the telling of stories. Ralph Edwards remarks in his *Early Conversation Pictures*: "It is to their 'novelty' that Hogarth attributed the success of his small 'Conversations'.... He approaches his sitters in a new way; and within a conversation already established, revealed potentialities unexplored hitherto; but he had not introduced a new form of group portraiture."<sup>1)</sup>

Now we have to see what his novelty is, and what new techniques he invented in his indoor conversation pieces. First let us pick up one of Hogarth's masterpieces, 'Captain Thomas Coram' painted in 1740 (fig. 3), five years before his 'Lord George Graham in His Cabin'. Let us quote David Piper's relentless but penetra-



3. *Captain Thomas Coram*, 1740: The Thomas Coram Foundation for Children, London.

1) *Early Conversation Pictures from the Middle Ages to about 1730: A Study in Origins* (London: Country Life Ltd., 1954), p. 63.

tive remarks on this masterpiece painted on the life-size scale :

“ The sitter, a former captain in the Merchant Service, was a key figure in that moral, socially philanthropic movement with which Hogarth was in such sympathy. In 1738, Coram had founded the Foundling Hospital, with which Hogarth was associated in a gesture which was characteristically both genuinely charitable and designed to advertise the arts (and himself). He gave his portrait of Coram to the Hospital, an example followed by other artists ;...Designed as a set-piece in the grand manner, a formal portrait for the board room of a charitable institution, it is based in composition on a portrait by the French master of the court-portrait, Rigaud (a portrait which Hogarth knew by an engraving of it). But while enough of the conventional rhetoric—the pillar and drapery, the accumulation of furniture, and the deliberately self-conscious pose of the figure—have been retained to set the picture among its peers as a formal portrait, the whole conception has been subtly modulated to convey also the essential informality, the honesty both forthright and unassuming of the seventy-year-old sea-captain. Bluff, gay, he sits there, a man happy in his duty, his legs scarcely long enough to reach the ground. It is, as it were, an aristocratic platitude entirely revitalized by its translation, with unerring sensibility, into middle-class terms.”<sup>1)</sup>

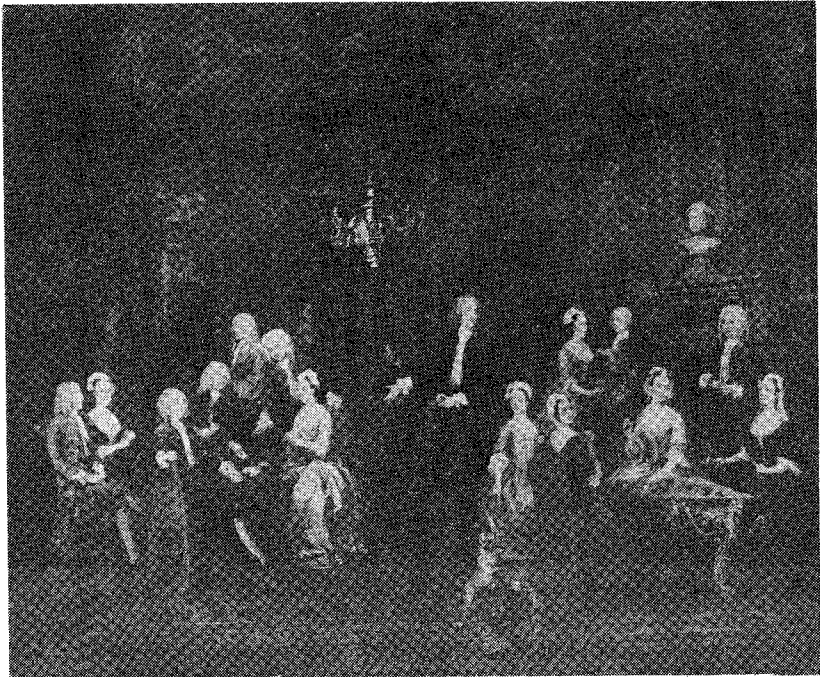
Here we have to pay attention to the bourgeois version of the aristocratic style of portrait, in which informal relaxation, characteristic of the conversation piece, as we have seen in the portrait of the admiral, is predominant in spite of the traditionally aristocratic exaggeration. This is an irony Hogarth loved to inject into

---

1) *Painting in England 1500-1880* (Pelican Book, p. 42).

his dramatic paintings and prints.

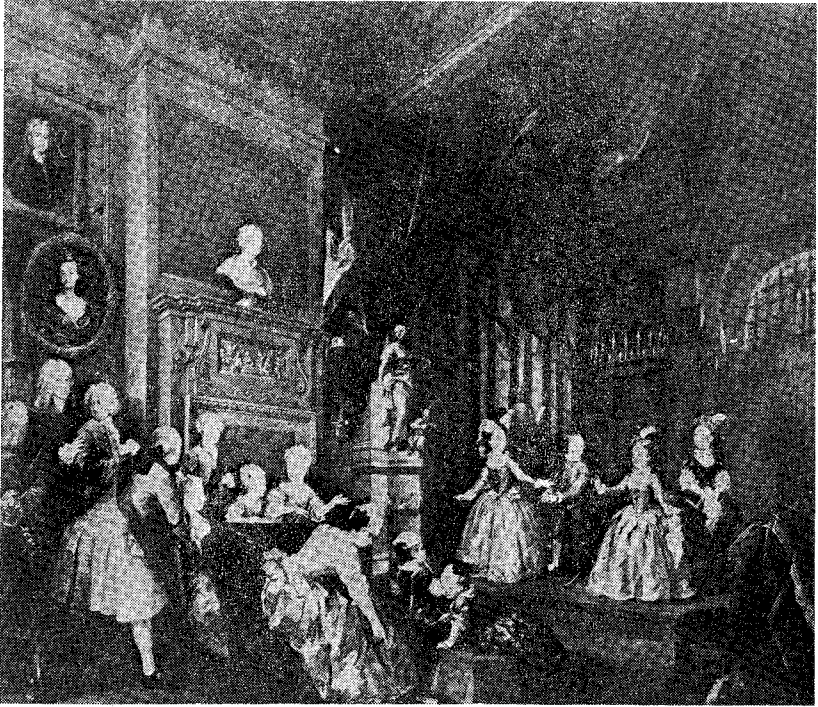
One of Hogarth's new devices in his own conversation pieces is, first of all, getting rid of the Dutch style of a *tableau vivant*, in which the subjects are usually placed as for a sitting. So in Hogarth's *Wollaston Family* (1730) (fig. 4), for instance, almost all of the sitters' eyes are directed to different ways; the group on the left is now busy playing cards, and those who are taking tea on the right fix their attention on various points. None of the sitters looks in our direction, which differs entirely from the case in the Dutch group portrait. We must not miss another device in this



4. *The Wollaston Family* (1730): Leicester Museum and Art Gallery.

picture : the composition here is built of two triangular<sup>1)</sup> groups of guests, with the host William Wollaston dominating the scene and playing the part of the link between the two groups by his gesture. And one more important element of this picture is a frontal arrangement of the sitters like a stage-setting, in which background we find a drapery as a stage curtain.

Here is another interesting picture which combines an actual



5. 'A Scene from *The Conquest of Mexico*', 1732: Lady Teresa Agnew.

1) "The triangular or pyramidal group of a standing person and others sitting is a formula that recurs from the beginning of the conversation piece." (Mario Praetz, *op. cit.*, p. 86).

performance with a conversation piece: *A Scene from 'The Indian Emperor; or The Conquest of Mexico'* (1732) (fig. 5), where Hogarth succeeded in achieving an effect of depth and animation such as never to be expected in the Dutch group portrait. The theatre was always present in Hogarth's mind. As he was always thinking of the stage, he tried to assign different tasks to various sitters in order to avoid the rigidity of pose, so that the harpsicord and needlework offered convenient pretexts to female sitters. Dogs and children's games also helped give some appearance of animation to his pictures.

Even in Dickens we find very interesting theatrical scenes such



6. *The Laughing Audience*



as "Private Theatre" and "Astley's", both of which are in the *Sketches*. In the latter he described 'the laughing family' at the theatre Astley's, where there was only one boy of fourteen years old who was trying to look sullen and bored all the evening. This idea clearly comes from the composition of Hogarth's print, *The Laughing Audience* (1733) (fig. 6), where the contrast between those members who are laughing and those who are not is the central theme. At the top we see two lecherous and fashionably dressed gentlemen who have come to see the orange-girls and other women rather than the play, while in the middle is the laughing audience itself, relaxed and enjoying the performance. Here we must not overlook the one man who turns aside in disdain. He is the central figure or the pivot of a fan, as it were, who links the two groups, as is often the case with Hogarth's conversation pieces.<sup>1)</sup>

## (2) Conversation Piece and Dickens

In the early nineteenth century we find a German conversation piece, very interesting in the point of similarity to the prose writings of Charles Dickens in its minute delineation of interior decorations or the paraphernalia. That is Wilhelm Kleinenbroich's *Bernards Family* (1837) (see page 25), "where the paraphernalia of bourgeois domesticity—the workbox, the coffee-cup, the vase with flowers, the blackboard and the school books of the little boy, the whip with a roebuck-hoof handle, the dog stroked by one of the children and the raven by the other—are given full emphasis as perhaps never before in this kind of bourgeois painting."<sup>2)</sup> This enumeration of

1) cf. *The Wollaston Family* (fig. 4).

2) Mario Praetz, *op. cit.*, p. 87.

the paraphernalia reminds us of the style of Dickens.

Here is the scene of the evening conversation at Peggotty's home, the superannuated boat, high and dry on the desolate flat of Yarmouth. It is 'Mr. Peggotty's Delightful House'. It has the atmosphere of a conversation piece, not of the bourgeois but of the working classes. It is a miniature conversation piece, as it were, as is seen in *The Cricket on the Hearth*. 'Chirp the First' is a kind of miniature conversation piece by the fireside, or it may be called 'A Harmonic Meeting of Kettle and Cricket on the Hearth'. Dickens usually presents the surroundings of the scene first, which stands for the background of the conversation piece, and then appear the *dramatis personae*, the family group, including Master Davy the guest, all of whom are poor and forlorn, but full of kindness and consideration, and happy in their own different ways, at the moment at least.

"After tea, when the door was shut and all was made snug (the night being cold and misty now), it seemed to me the most delicious retreat that the imagination of man could conceive. To hear the wind getting up out at sea, to know that the fog was creeping over the desolate flat outside, and to look at the fire and think that there was no house near but this one, and this one a boat, was like enchantment."<sup>1)</sup>

Such description of nature usually precedes in Dickens's genre painting.

Little Em'ly had overcome her shyness, and was sitting by my side upon the lowest and least of the lockers, which

---

1) *David Copperfield* (Oxford Illustrated Dickens, p. 32). Quotations from Dickens's works are all from this edition.

was just large enough for us two, and just fitted into the chimney corner. Mr. Peggotty was smoking his pipe. I felt it was a time for *conversation and confidence*.<sup>1)</sup>

'Little'<sup>2)</sup> is one of Dickens's favorite words, which helps give rise to the atmosphere of a miniature. Is there any painter who can portray such a snug and romantic scene? Could Hogarth ever delineate such a neat and cozy room? The story the picture tells is a tragedy of a mixed family of a 'bachelore', a widow—'lone lorn creetur', and orphans whose relatives are all dead or 'drown-dead'. If occasionally sentimental, there overflows the  milk of *human kindness* all over the scene, which is nothing but the subject  *loved by* the working classes in nineteenth-century England. It must be remembered that 'popular literature in the eighteenth century...was produced for a public that wanted the real and the every-day in plain and straight-forward language'.<sup>3)</sup>

It was beautifully clean inside, and as tidy as possible. There was a table, and a Dutch clock, and a chest of drawers, and on the chest of drawers there was a tea-tray with a painting on it of a lady with a parasol, taking a walk with a military-looking child who was trundling a hoop. The tray was kept from tumbling down, by a bible; and the tray, if it had tumbled down, would have smashed a quantity of cups and saucers and a teapot that were grouped around the book.... (p. 30)

1) *David Copperfield*, p. 32.

2) 'Once upon a time in a very small country town, at a considerable distance from London, there lived a *little* man named Nathaniel Pipkin, who was the parish clerk of the *little* town, and lived in a *little* house in the *little* High Street, within ten minutes' walk of the *little* church; and who was to be found every day from nine till four, teaching a *little* learning to the *little* boys.' (*Pickwick Papers*, Chapter XVII)

3) J. J. Ricchetti: *Popular Fiction before Richardson*, p. 3.

Deep attachment to the home life comes home to us through these minimum daily necessities. David's bedroom was in the stern of the vessel ; with a little looking-glass, just the right height for him, nailed against the wall, and framed with oystershells ; and a nosegay of seaweed in a blue mug on the table ; the smell of fish... . Compare this realistic description with the German conversation piece (fig. 7).



7. Wilhelm Kleinenbroich's *Bernards Family*, 1837: Wallraf-Richartz-Museum, Cologne.

There is a similar tendency to depict every thing in a room, even a spot of ink on the wall cannot escape the observant eyes of Dickens. The genre painting of Dutch origin, which started from the taste of the bourgeois who wanted to make a display of their

wealth, came to find its subjects even in the humbler classes in the works of Dickens not by the brush but by the pen. But he often gives us the scenes not so much of a happy family as of a miserable one in a great town. For he was a city-dweller who saw the city as 'the miniature of the world, the great sea of human misery'.<sup>1)</sup> Just what we can say is that there are certain characteristics in common between the conversation piece and the style of Dickens.

The family portrait with a garden for its background also has Dutch origin. It is said that Sir Peter Lely (1618-1680), a Dutch painter, introduced it into England in the era of Charles II. There is another foreign painter, Philip Mercier (1689-1760), besides Zoffany, as has been pointed out. So in England the setting of the family group is not always restricted within narrow rooms, but gradually goes out into the open air, where they are to be portrayed against a courtyard, a screen of foliage or with a tree in the middle, and also against a view of country house or a park. And we can see "conversations" in a boat, such as a scene by an American painter's *Boating on the Thames: the Whitehouse Family and Friends* (George Peter Alexander Healy, 1886). This is a water-party as is described in Dickens's "The River" (*Sketches*), where we find a convivial party enjoying the Sunday Water-Party on board a Gravesend packet.

Thus the open-air portrait becomes one of the English specialties. Moreover the portrait and the landscape are to be completely mixed as we see in Gainsborough's pictures. Nikolaus Pevsner gives three qualities of Gainsborough: "their psychological understanding, their feathery lightness of touch, and their sympathetic

---

1) Monroe Engel: *The Maturity of Dickens*, p. 78.

setting in landscape".<sup>1)</sup> He says it is these three qualities, all equally English, that raises Gainsborough's portraits to the height of the best painted anywhere in Europe in the eighteenth century. There can be seen the perfect parallelism of the portrait and the landscape in his *Mr. and Mrs. Andrews* (c. 1755). The popularity of these open-air portrait shows the passion of the eighteenth-century English for the landscape garden. The mixture of the portrait with the landscape in English conversation pieces may be compared to the relation between Dickens's character sketches and descriptions of background or setting, which should stand for the portrait and the landscape respectively. As for his portrait painting we are to refer to it in the following chapter, so here we only touch upon his landscape descriptions in connection with his favorite animism, which may be compared to the psychological understanding of nature as we can see in the landscape painting of Constable and Gainsborough. Of course we have some purely picturesque descriptions of English country such as the scene from Rochester Bridge or the beautiful countryside in August in *Pickwick Papers*. But most of his nature descriptions or backgrounds for his conversation pieces have habitually animistic descriptions. For instance, the description of elm-trees in the garden of 'Rookery' is nothing but the reflection of the rage of David's poor mother who has been ill-treated by Miss Betsey.

The evening wind made such a disturbance just now, among some tall old elm-trees at the bottom of the garden, that neither my mother nor Miss Betsey could forbear glancing that way. As the elms bent to one another, like giants who were whispering secrets, and after a few seconds of

---

1) *op. cit.*, p. 141.

such repose, fell into a violent flurry, tossing their wild arms about, as if their late confidences were really too wicked for their peace of mind, some weather-beaten ragged old rooks'-nests burdening their higher branches, swung like wrecks upon a stormy sea. (*David Copperfield*, Chapter I, p. 5)

Here is another splendid personification of the ancient tower of a church transferred to an ugly and almost ghostly old man.

Meanwhile the fog and darkness thickened so, that people ran about with flaring links, proffering their services to go before horses in carriages, and conduct them on their way. The ancient tower of a church, whose gruff old bell was always peeping slyly down at Scrooge out of a gothic window in the wall, became invisible, and struck the hours and quarters in the clouds, with tremulous vibrations afterwards, as if its teeth were chattering in his frozen head up there....The water-plug being left in solitude, its overflowings sullenly congealed, and turned to misanthropic ice. (*A Christmas Carol*, State One, pp. 12-13)

Here we can also say that Dickens depicts the church as a skeleton with jaws chattering the sound of death and even the running water as a misanthrope losing its power and will to survive in this miserable world. These are the images of death such as seen in Hogarth's *Gin Lane*.

## Part III

### 'Hogarth We Read' in Dickens

In June, 1975, I delivered a lecture at the Hiroshima University on "Visual Descriptions of Dickens and William Hogarth". Then I pointed out that J. Hillis Miller's 'metonymic law',<sup>1)</sup> found in *Sketches by Boz*, would serve for reading Hogarth's Prints. After that I found a very interesting chapter, 'Bruegel to Dickens', in J. R. Harvey's *Victorian Novelists and Illustrators*.<sup>2)</sup> There we find a great similarity between Hogarth and Dickens not only in 'thought and power of description' but also in 'style'. For example, reading *Sketches by Boz* is just like reading Hogarth's prints. In the *Sketches*, first of all, familiar scenes of London are introduced with their various inanimate objects, then appear varied human beings crawling and squirming across the stage. The stage and its various properties are a set of signs from which the young Dickens has to infer the life that is lived among them. The composition of the *Sketches*, scene-person-tale-order, is the fundamental principle required in the course of interpreting or reading conversation pieces, especially Hogarth's prints. This is because Hogarth had succeeded in producing variations from the traditional

---

1) 'The Fiction of Realism: *Sketches by Boz*, *Oliver Twist*, and Cruikshank's Illustrations' (William Andrews Clark Memorial Library, University of California, 1971): "If a movement from things to people to stories is the habitual structural principle of the *Sketches*, the law which validates this movement is the assumption of a necessary similarity between a man, his environment and the life he is forced to lead within the environment." (p. 98).

2) *op. cit.*, p. 69.



conversation pieces, making full use of their techniques in his group portraits. Since we have found the similarity in the composition of the two authors, we naturally find a lot of Hogarthian subjects in Dickens.

According to John Harvey, it was a prevailing custom in England to pass the evening enjoying the caricatures during Dickens's childhood. He was so fond of the caricatures that "it may be assumed then that the young Dickens, in his most impressionable years, could scarcely have escaped the impact of the caricatures;...the caricatures helped give him his taste for the fantastic".<sup>1)</sup> How deeply Dickens had loved Hogarth's prints shows in his Preface to the third edition of *Oliver Twist*:

Hogarth, the moralist, and censor of his age—in whose great works the times in which he lived, and the characters of every time, will never cease to be reflected—did the like (as Fielding, De Foe, Goldsmith, Smollett, etc.), without the compromise of a hair's breadth.

He added that he "had read of thieves by scores" but "had never met (except in HOGARTH) with the miserable reality", then he probably had in mind the 'Night Cellar' (fig. 8) in which Tom Idle was betrayed by a harlot, and the gambling urchins in the foreground of the fourth plate of *A Rake's Progress* (fig. 9): one of them is picking the Rake's pocket as Fagin's apprentices did. We must remember that the original subtitle of *Oliver Twist* had been *The Parish Boy's Progress*, in which Dickens had shown his knowledge of Hogarth in the treatment of the thieves. So it is no wonder that he should be looked upon as 'a new Hogarth': one of

---

1) John Harvey, *op. cit.*, p. 71.



8. *Industry and Idleness*, pl. 9.

the writers for *The Edinburgh Review* said in a letter to a friend "the soul of Hogarth has migrated into the Body of Mr. Dickens", and another said "What Hogarth was in painting, such very nearly is Mr. Dickens in prose fiction."<sup>1)</sup>

It seems that Dickens learnt how to depict human bodies, especially faces, from various figures drawn by Hogarth, who is said to have created more than one hundred and sixty different characters. None of the physical idiosyncrasies of people, and visual accessories to bear out the character seems to escape Dickens. Every character by Dickens's pen, like the characters in Hogarth's

1) *The Edinburgh Review*, lxxviii, CXXXVII (Oct., 1838).



biography :

I therefore endeavoured to habituate myself to the exercise of a sort of technical memory, and by repeating in my own mind, the parts of which objects were composed, I could by degrees combine and put them down with my pencil.  
(John Ireland: *Hogarth Illustrated*, III, p. 9).

Dickens, however, is not less powerful than Hogarth in preciseness and faithfulness of his observation. Taylor Stoehr compares Dickens's method to cinematic techniques, such as 'a montage-cluster, a series of detail shots juxtaposed in time',<sup>1)</sup> and so on. Thus the reader is deeply impressed by Dickens's characters, whose actions heighten the dramatic effect as in Hogarth's prints. Monroe Engel says, "Dickens was infatuated with the theatre when he was a boy and tried to become an actor before he became a writer...the dramatic impulse was partly absorbed into his novel-writing."<sup>2)</sup> Though in Hogarth the figures are crowded into the unnatural space between a backcloth and the footlights, in Dickens the action of daily life is arrested in more natural scenes.

For Dickens the portrait painting was of the highest value in art: "Portraits may be considered the highest effort of the painter's art and even higher, a good deal, than historical painting."<sup>3)</sup> He puts emphasis on the face as an expression of the human soul, saying "The face being the outward index of the passions and sentiments within, the immortal dweller fashions and moulds the plastic substance of its home", and "That the face is modified by the passions of its owner, and that the characters may, in a great

---

1) *Dickens: The Dreamer's Stance* (New York, 1965).

2) *op. cit.*, p. 17.

3) "Portraits", *All the Year Round*, XIV (August 19, 1865), 91.

degree, be predicated from its lineaments, has, we know, been universally granted...."<sup>1)</sup> The most important and interesting point in his eloquent essay on the face is 'the ethereal principle', which alone, he says 'makes the human face divine, holds its chief residence in the forehead and eyes'. Therefore, the lower part of the human face 'should be subsidiary to the ever-informing soul'. So Dickens's observation on eyes are very deep and varied. Let us take only a few examples.

First comes the face of Mrs. Gamp (*Martin Chuzzlewit*), one of the greatest comic creations in English fiction:

She was a fat old woman, this Mrs. Gamp, with a husky voice and a moist eye, which she had a remarkable power of turning up, and only showing the white of it.... The face of Mrs. Gamp—the nose in particular—was somewhat red and swollen, and it was difficult to enjoy her society without becoming conscious of a smell of spirits. (p. 313)

And here is another comic sketch of an obscure person in *Pickwick Papers*:

Sam (Weller) stole a look at the inquirer. He was a little highdried man, with a dark squeezed face, and small restless black eyes, that kept winking and twinkling on each side of his little inquisitive nose, as if they were playing a perpetual game of peep-bo with that feature. (p. 123)

And we cannot forget the visual expression of Uriah Heep in *David Copperfield*, "who had hardly any eyebrow, and no eyelashes, and eyes of a red-brown, so unsheltered and unshaded that I remember wondering how he went to sleep". (p. 219)

---

1) "Faces", *Household Words*, X (September 16, 1854), 97.

Lastly let us quote Fielding's Mrs Tow-Wouse, who is a good precedent of physical details in English literature, quite Dickensian in ~~the~~ style of description.

“Her person was short, thin, and crooked. Her Forehead projected in the middle, and thence descended in a Declivity to the Top of her Nose, which was sharp and red, and would have hung over her Lips, had not nature turned up the end of it. Her Lips were two Bits of Skin, which, whenever she spoke, she drew together in a Purse. Her Chin was pecked, and at the upper end of that Skin which composed her Cheeks, stood two Bones, that almost hid a Pair of small red Eyes.” (*Joseph Andrews*, i, Chapter XIV)

And we cannot deny the fact that Fielding himself was deeply influenced by Hogarth in his delineation of the physical aspects of characterization. Nor can we deny that Fielding was attempting in prose what Hogarth did in painting, which is shown in the following expression: “Nature had taken such Pains in her (Mrs Tow-Wouse's) Countenance, that *Hogarth* himself never gave more Expression to a Picture.” There we find the clear stream of tradition is running from Hogarth to Fielding and then to Dickens.

Dickens is of opinion that national physiognomy varies in different ages, in accordance with the prevailing moral or intellectual tendency of the time. He highly appreciates the English physiognomy in the Elizabethan era, the model of which is Shakespeare, whose charm is in ‘the oval form of the skull’ and ‘the broad, grand forehead’. “The great intellects of the time”, he says, “have a clear, open, daylight look, combined with profound thoughts and cautional sensitiveness, which is almost peculiar to the age to which they belonged”. But after the Revolution of 1688, the English

physiognomy had greatly changed with the rapid deterioration of national intellect and manners. Dickens deplors in his essay the corrupt conditions of the Georgian society as follows :

Sensualism, of the grossest and most unsympathetic kind, became the rule of life. Excessive eating and drinking utterly extinguished beneath its dullness the fine flame of spirituality...The swinishness of our manners fixed its mark upon our features. The shape of the head was an irregular round, larger at the bottom than at the top ; the brow thick, low, and sloping backward ; the nose coarse and big ; the mouth fleshy, lax, ponderous, and earthy...The countenance is that of some worthy merchant who had made his fortune in the ordinary way...The wig seems too important a part of it...Its spirit was that of the simplest utilitarianism. ("Faces")

It was the time of Hogarth, in whose characters we can easily discern such a type mentioned above, for instance, the father of the bride in the first plate of *Marriage à-la-Mode* (fig. 10). The men's faces in the time of Dickens, however, who was born at the end of the Georgian era, fortunately begin to revert to the fine standard of the Elizabethan period. But still in his characters we find Hogarthian grotesque figures, in which we cannot deny the comic elements peculiar to cartoons.

In Hogarth's Progresses the principal characters are easily recognized by their physical peculiarities, but Hazlitt lays emphasis on his containing so much truth of Nature, observing that Hogarth's faces 'go to the very verge of caricature, and yet never go beyond it'.<sup>1)</sup> Hogarth really tried to define the borderline between character

---

1) 'ON Hogarth's *Marriage à-la-Mode*' *The Examiner*, 5 June 1814, p. 366.



10. *Marriage à-la-Mode* (Marriage Contract, pl. 1)

and caricature in his engraving 'Characters and Caricaturas' (1743). As Antal<sup>1)</sup> affirms Hogarth wished, in *Marriage à-la-Mode*, to be recognized as a painter of characters, a psychological painter, a 'comic history painter', and not as a mere caricaturist.

Even in Dickens we find various kinds of exaggeration which makes it difficult for us to tell characters from caricatures in his works. This complexity in Dickens obviously comes 'from his long immersion both in Hogarth's works and in the caricatures also'. If we admit Hogarth, therefore, as 'a comic history painter', we

---

1) "Hogarth was concerned to raise his art at least theoretically above the level of caricature." (Frederick Antal: *HOGARTH and His Place in European Art*, Routledge & Kegan Paul, London, 1962, p. 133).



should also admit Dickens as 'a comic history painter in prose' in imitation of Fielding's argument: "Now what *Caricatura* is in Painting, Burlesque is in Writing; and in the same manner the Comic Writer and Painter correlate to each other." ("Preface" to *Joseph Andrews*)

Since Hazlitt has affirmed the perfect truth and accuracy of Hogarth's portraits, now we have to clear up this point in Dickens. In so far as *Sketches by Boz* is concerned, Hillis Miller declares that "From the contemporary reviews down to the best recent essays they [*Sketches*] have been praised for their fidelity to the real."<sup>1</sup> So our next problem is to analyze his visual methods in his prose writings, especially in *Sketches*, the so-called 'documentary'. Because in *Sketches* we find the same techniques as seen in Hogarth's crowded canvas. The *Sketches* by young Dickens is a representation in words of "Every-Day Life and Every-Day People" of London at the period of Queen Victoria's accession with the photographic accuracy, which, to borrow Hillis Miller's words, is 'mirroring of reality' or 'mimetic realism'.

Dickens seems to have been practicing a straightforward mimetic realism, especially in the section of the collected sequence called "Scenes."<sup>2</sup>

His object has been "to present little pictures of life and manners" as they really are, and to find "the romance, as it were, of real life."<sup>3</sup> The role of the so-called 'irrelevant details' that we often find in De Foe's narratives and in Hogarth's prints, is to bring out

---

1) *op. cit.*, p. 89.

2) *Ibid.*, pp. 86-87.

3) "I have purposely dwelt upon the romantic side of familiar things." (*Bleak House*, Preface).

verisimilitude or to establish the authenticity of what is reported or represented. Here we must quote Taylor Stoehr's passages again :

Dickens curiously seems to 'freeze' the scene, while his mind plays over it, picking out the details at random. They could come in any order, and the unity of effect is imposed by the repetition of Dickens's prose, which insist that each detail makes the same central point.<sup>1)</sup>

It seems to me that this interpretation of Stoehr's on the habitual repetition in Dickens's prose comes directly from Dryden's passage on satire, as I have already indicated in my former essay, *Hogarth Rediscovered*, concerning the crowded composition of *The March to Finchley*. Dryden says :

And if variety be of absolute necessity in every one of them [Satires], according to the etymology of the word, yet it may arise naturally from one subject, as it is diversely treated in the several subordinate branches of it, all relating to the chief.<sup>2)</sup>

Details repeated in Dickens are apparently irrelevant, but they are, as it were, broken pieces of a looking-glass, so once put together and restored to the original state, it clearly reflects the whole image of the central theme of each scene. Hogarth, in his *Analysis of Beauty*, explains the meaning of various materials scattered all over the scene, as 'contiguous variety', which is equivalent to Hillis Miller's 'synecdochic details'. So when we read Hogarth's prints

---

1) Harvey, *op. cit.*, p. 54.

2) 'A Discourse concerning the Original and Progress of Satire', 1692 (*Essays of John Dryden*, W. P. Ker, Vol. II, pp. 103-104).

we may pick up any material out of a host of distinct details, among which we find the spacial-temporal contiguity. Our eyes, he says, "may rove as it pleases, so that the details [in Dickens] may be 'read' in any order". These words reminds us of Hogarthian expression, 'a wanton kind of chase'. Hogarth writes in his manuscript of *Analysis of Beauty* as follows: "by its waving and winding both at once doth lead the Eye a pleasing chase [through] along its contiguous variety, if we may so express it".<sup>1)</sup> As Miller says, the realistic authors, both Hogarth and Dickens, metonymically digress to the atmosphere and from the characters to the setting in space and time. And Charles Lamb has so exquisitely remarked 'Hogarth We Read', but can't we say 'In Dickens We Read Hogarth'?

For example, in the macabre scene of Hogarth's *Gin Lane*, the various images of 'Hunger, Misery, Poverty, and Death' are so relentlessly repeated that we feel sick at last; so do we when we read, nay, 'look at' the scene of Dickens's Wineshop passage in *A Tale of Two Cities*, where innumerable images of 'Hunger' are crying out becoming more and more animated:

Hunger was pushed out of the tall houses, in the wretched clothing, that hung upon poles and lines;...Hunger rattled its dry bones among the roasting chestnuts in the turned cylinder; Hunger was shred into atomies in every farthing porringer of husky chips of potato, fried with some reluctant drops of oil. (p. 29)

'Hunger' passes into every thing as an animated existence with its own miserable figure, squirming and hovering over the scene. Such a technique of animism, with its allegorical effect, is clearly related

---

1) 'of the Nature of lines' (Egerton MS. 3011, British Museum).

to traditional styles of metamorphosis in the art of engravings such as Bruegel's or Cruikshank's works. The following passage from *Bleak House* is quite Bruegelian in its image of Hell.

As, on the ruined human wretch, vermin parasites appear, so, these ruined shelters have bred a crowd of foul existence that crowds in and out of gaps in walls and boards; and coil itself to sleep, in maggot numbers, where the rain drips in.... (Chapter XVI, p. 220)

Here the inhabitants of Tom-all-Alone's are transformed into animals, half human and half-vermin, like the crowds of stunted hybrid creatures crawling and coiling in Bruegel's works. As Hillis Miller says, the personification of the inanimate is one of the major sources of metaphor in Dickens, for whom metonymy is the foundation and support of metaphor. One of the best examples of Dickens's 'metonymic law' may be "Meditations in Monmouth Street", where 'The clothes are metonymically equivalent to their absent wearers...The life which properly belonged to the wearers is transferred to the clothes". Dickens writes, "There was the man's whole life written as legibly on those clothes, as if we had his autobiography engrossed on parchment before us". (*Sketches*, p. 75)

And also we can compare Hogarth's *A Harlot's Progress* with Dickens's 'The Pawnbroker's Shop'; in the latter we find the miserable progress of a female who is destined to take her wretched course, which consists of three stages represented by three women who are to come to grief in the same wretched course from shabby genteel respectability to destitution and misery. Dickens does not forget to add, as relentlessly as Hogarth, that even the woman of the last stage still has 'but two more stages—the hospital and the



11. 'The Pawnbroker's Shop', by Cruikshank

grave', which completes *his* Harlot's Progress (fig. 11). This is, according to Hillis Miller, "an excellent demonstration of the metonymic basis of realistic narrative",<sup>1)</sup> which helps heighten the effect involved in the relation between spacial and temporal contiguity in the *Sketches*. Most of Hogarth's works, even single ones, to say nothing of progresses, consist of several stages in which the theme progresses with spacial-temporal contiguity. *Four Stages of Cruelty*, *Four Times of the Day*, and *Four Pictures of an*

1) "Metaphor is based on similarity and metonymy on contiguity...realistic fiction defines people in terms of their contiguous environment." *op. cit.*, p. 92.

*Election* are typical ones, but in a drinking scene, *A Midnight Modern Conversation* (fig. 12), several stages of drunkenness are represented by several persons respectively, which should be called 'A Drunkard's Progress'.



12. *A Midnight Modern Conversation*

In the process of our examination and comparison of the two 'authors', we have noticed a lot of common subjects in their works, only one of which is shown above. The following table, rough and unsystematic as it seems, will be enough to show how they are alike in their tendency of selecting subjects—scenes, people, and stories.

## HOGARTH

A Harlot's Progress  
Gin Lane  
Laughing Audience  
Morning (Four Times of the Day)  
The Enraged Musician  
A Midnight Modern Conversation  
Southwark Fair

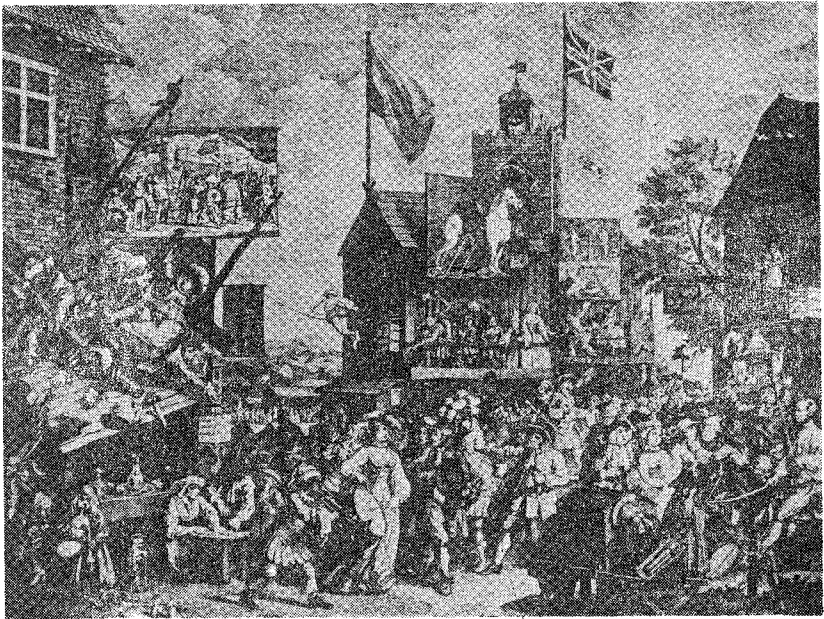
## DICKENS

The Pawnbroker's Shop  
Gin-shops  
Astley's ('Laughing Family')  
Morning (The Streets)  
Covent Garden Market (Morning)  
A Harmonic Meeting  
Greenwich Fair

By the way, Dickens's scenes quoted above are solely chosen at random from the *Sketches*, so there must be more similar scenes, characters, and stories in other works. For instance, the elderly



13. 'A Harmonic Meeting', by Cruikshank



14. *Southwark Fair*

lady in Hogarth's 'Morning' (fig. 16) is the model of Fielding's Miss Bridget in *Tom Jones*. The following stanza presented to Miss Bridget by William Cowper may be the best interpretation of Hogarth's lady.

Yon ancient prude, whose wither'd features show  
She might be young some forty years ago,  
Her elbows pinion'd close upon her hips,  
Her head erect, her fan upon her lips,  
Her eyebrows arch'd, her eyes both gone astray  
To watch yon am'rous couple in their play,  
With bony and unkerchief'd neck defies  
The rude inclemency of wintry skies,





15. 'Greenwich Fair' by Cruikshank

And sails with lappet-head and mincing airs  
Duly, at clink of bell, to morning pray'rs.

— *Truth* (1781), ll. 131-148.

Here we have to remember another counterpart of this lady exists in Dickens — nobody else but the spinster aunt in *Pickwick Papers*.

There was a dignity in the air, a touch-me-not-ishness in the walk, a majesty in the eye of the spinster aunt, to which, at their time of life, they could lay no claim, which distinguished her from any female on whom Mr. Tupman had ever gazed. (p. 96)



16. *Morning*

And here we have another interesting passage depicting the noise of the streets in the early nineteenth-century London :

Covent Garden market, and the avenues leading to it, are thronged with carts of all sorts, sizes and descriptions, from the heavy lumbering waggons, with its four stout horses, to the jingling costermonger's cart, with its consumptive donkey. The pavement is already strewed with decayed cabbage-leaves, broken hay-bands, and all the indescribable litter of a vegetable market; men are shouting, carts backing, horses neighing, boys fighting, basketwomen talking, piemen expatiating on the excellence of their pastry, and donkeys braying. These and a hundred other sounds form



*THE ENRAGED MUSICIAN.*

17. *The Enraged Musician*

a compound discordant enough to a Londoner's ears, and remarkably disageeable to those of country gentlemen who are sleeping at the Hummums for the first time.

— *Sketches by Boz*, pp. 48—49.

This passage from Dickens's 'Morning' seems to be an exact interpretation of Hogarth's print, *The Enraged Musician* (fig. 17), representing all sorts of noise of London streets about one hundred years earlier than Dickens's London. And the title 'The Boiled Beef of New England' in *The Uncommercial Traveller* is clearly a parody of Hogarth's *Calais Gate* published under the title of 'O! The Roast Beef of Old England'. Thus we find a lot of scenes and characters of Hogarth have their counterparts in Dickens's works. It is no exaggeration, therefore, to say that 'Hogarth We Read' in Dickens.