

Luke Sullivan after William Hogarth, and William Hogarth, A Representation of the March of the Guards towards Scotland, in the Year 1745, 1750/1761, engraving and etching on paper, 418 x 544 mm (image), 437 x 558 mm (plate), 455 x 576 mm (sheet), inscribed recto below left „Painted, by Willm. Hogarth & Publish'd Decbr. 31st. 1750, According to Act of Parliament.“, middle „A Representation of the March of the Guards towards Scotland, in the Year 1745 / To His MAIESTY the KING of PRUSSIA, an Encourager of ARTS and SCIENCES! This Plate is most humbly Dedicated.“ and right „Engrav'd by Luke Sullivan. Retouched and Improved by W,,m, Hogarth, republish'd June 12th. 1761.“, unframed. Condition: very good, with only few mold stains on the front and back sides.

The picture was provided – in museum quality – with a new passe-partout (65 x 80 cm) of the company HALBE. A fitting frame – in museum quality – with museum glass (anti-reflective, very high UV protection, anti-static, abrasion resistant) of the company HALBE can be provided on request.

William Hogarth (London 1697 – 1764 London) was, alongside Thomas Gainsborough (1727–1788) and Joshua Reynolds (1723–1792), the most important English artist of the 18th century. Coming from an impoverished background, he differed from both of them in that, as a painter and graphic artist, he often held up a mirror to the customs and traditions and protagonists of his time with biting irony in his satirical picture series and as a precursor to later caricaturists.

Nevertheless, Hogarth was extremely successful as an artist, so much so that his famous series of paintings—such as the conversation pieces and *A Rake's Progress*—and individual engravings such as *Beer Street* were so widely forged or pirated during his lifetime that he felt compelled to take action against it. In 1735, he obtained the introduction of a copyright law in court, which is still associated with his name today as the *Hogarth Act*. It was not until late in his life (1757) that he was appointed court painter by King George II (1683–1760), but under his successor, George III (1738–1820), he no longer played a role at court.

The sheet offered here depicts a lively scene with British troops at the Tottenham Court Turnpike tollgate, at the intersection of Euston Road and Hampstead Road, in September 1745. The troops had just been recalled from the Netherlands to protect London from invasion by Bonnie Prince Charlie, the pretender to the Scottish throne Charles, Edward Stuart (1720–1788), who became famous during the Jacobite rebellion of 1745/46, and were supposed to march north of the city to Finchley. Instead, they are depicted in a scene characterized by loud noise and utter disorder, in contrast to the ranks of regular soldiers seen in the background marching toward the village of Hampstead, located on a hill.

In the center of the foreground, a soldier stands between two women, both vying for his attention. The older woman appears to represent both the Catholic faith—she wears a crucifix on her scarf—and the Jacobite cause, as she carries a bag of pamphlets for sympathizers. The other, a heavily pregnant young ballad singer, forms an obvious contrast, carrying a basket containing a song entitled “God save our Noble King.” On the left, a disheveled drummer, who should actually be busy drumming his unit's marching orders, is being harassed by his wife and a screaming child.

The rest of the scene is a tumult of confusion and vice. Behind the central figures, a soldier gropes a milkmaid while his comrade pours the contents of her milk pail into his hat. Another soldier steals a cake from a dim-witted baker who carries his wares on a tray balanced on his

head. Two others drink beer from an uncorked barrel, while two royal messengers push each other into a puddle in a clumsy drinking contest. On one side of the street, soldiers say goodbye to dozens of prostitutes hanging out of the windows of the King's Head pub, while on the other side of the street, a man painfully urinates against the wall of another pub, the Adam and Eve, reading a current advertisement for Dr. Rock's quack treatments for venereal diseases.

Below the image is the dedication: "To His Majesty, the King of Prussia, a patron of the arts and sciences! This plate is humbly dedicated to him." The reason for Hogarth's decision to dedicate his plate to Frederick the Great (1712–1786) is disputed among researchers. It was probably intended, at least in part, to draw attention to King George II's (1683–1760) notorious disinterest in the arts. But there is also a specific background: the painting on which the engraving is based was originally intended as a gift for George II. Before the painting was published, a print was sent to the royal palace for approval. However, George II had expected a work of art that honored his most popular guards, not mocked them—according to reports, he was offended because he perceived this as an insult on Hogarth's part. Soon after, the painting was returned to Hogarth, who was reportedly deeply ashamed of the king's reaction to what he considered one of his best works. Hogarth later changed the inscription from "King of England" to "King of Prussia" before presenting the work to Frederick II, who received it with more enthusiasm and appreciation for its artistry.

Luke Sullivan (1705–1771) was an Irish engraver and miniaturist who lived in London. At the beginning of his career, he was supported by the Duke of Beaufort, whose servant his father had been. He created his most famous works as an assistant to William Hogarth, although Hogarth reportedly had difficulty working with Sullivan because he was unpredictable and often absent. Later in his career, he worked on engravings of various British views for *Grose's Antiquities of England and Wales*, among other projects.

The print offered here is Hogarth's own 1761 modified version of the engraving that had been made and published in 1750 by Hogarth's assistant Luke Sullivan shortly after the painting was completed. The sheet is unusual in that it differs considerably from the original painting in some respects. Hogarth had the print sold at a high price.