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The Debate on the Arts in the First Half of the Eighteenth Century, from Shaftesbury to Hogarth



William Hogarth
Colombus Breaking the Egg,
1753
(detail)

The dawn of the eighteenth century marked the birth of artistic debate in Great Britain. Fundamental importance attaches in this connection to the writings of the philosopher and politician Anthony Ashley Cooper, third earl of Shaftesbury (1671–1713) and grandson of the prominent Whig politician. His *Characteristicks of Men, Manners, Opinions, Times* (1711)¹ was to become the most printed volume of the century in England after the *Second Treatise of Civil Government* (1690) by John Locke,² the erstwhile supervisor of Shaftesbury's education. He devoted the last few months of his short life entirely to the fine arts. As he stated in *A Letter Concerning the Art, or Science of Design*, dedicated to his friend and patron Lord Somers and written in March 1712 from Naples, where he had moved to seek relief from recurrent bouts of asthma, "I ... am now, as your Lordship finds, employing myself in such easy Studys as are most suitable to my state of Health, and to the Genius of the Country where I am confin'd."³ The *Letter* introduces the purely artistic treatise *A Notion of Historical Draught or Tablature of the Judgment of the Hercules*, in which Shaftesbury overcame his previous reluctance to address the liberal arts that he regarded as little more than "amusements."⁴ Though immersed in the "genius" of Italy, he regarded England as the ideal cradle for the full development of the arts by virtue of its democratic character: "Nothing is so improving, nothing so natural, so congenial to the liberal Arts, as that reigning Liberty and high Spirit of a People, which from the Habit of judging in the highest Matters for themselves, makes 'em freely judge of other Subjects, and enter thorowly into the Characters as well of Men and Manners, as of the Products or Works of Men, in Art and Science."⁵ It is precisely this stress on Englishness that was to characterize eighteenth-century English writings on art.⁶

For the execution of a painting to exemplify his theories, Shaftesbury turned to Paolo De Matteis, a

pupil of Luca Giordano and now an artist of proven skill and experience.⁷ It is De Matteis that he addresses in the *Notion*, a set of detailed precepts for the execution of a "history painting", traditionally placed first in the hierarchy of pictorial genres. The highly moral and edifying subject chosen was the choice of Hercules (fig. 1). Among other things, the work was required to include an indispensable minimum of figures and decoration, to present harmonious proportion between the parts, to adhere to the concept of "probability", to observe the unities of time, place and action, and to represent the state of mind of the figures portrayed. The most original contribution of the *Notion* has been identified as the idea of the "pregnant moment" in the analysis of the temporal aspect of a painting. After listing the three possible moments of the episode to choose between for depiction — when Virtue and Pleasure first approach Hercules, when they begin their dispute and when Virtue is about to win — Shaftesbury opts for the last as displaying all the struggle in choosing virtue. Here the dispute between the two personifications "is already far advanced, and Virtue seems to gain her Cause". Hercules is "wrought, agitated and torn by contrary Passions. 'Tis the last Effort of the vicious one, striving for possession over him". What is of interest is therefore to represent "his Agony or inward Conflict, which indeed make the principal Action *here*". This insight was later to be developed by Lessing in his *Laocoon* as the idea of the pregnant moment — *fruchtbare Augenblick* or *prägnanter Moment* — better captured by painting than poetry.⁸

Shaftesbury severely limited the painter's freedom of action, however, since he was little inclined to relate to the artistic world. *The Choice of Hercules*, the definitive version of which is to be found today in the Ashmolean Museum, is the result of meticulous preparation directly controlled by the client through precise instructions, preparatory drawings and copies. It is not

1. Paolo De Matteis
The Choice of Hercules, 1712
oil on canvas,
198.2 x 256.5 cm
Oxford, Ashmolean Museum,
University of Oxford



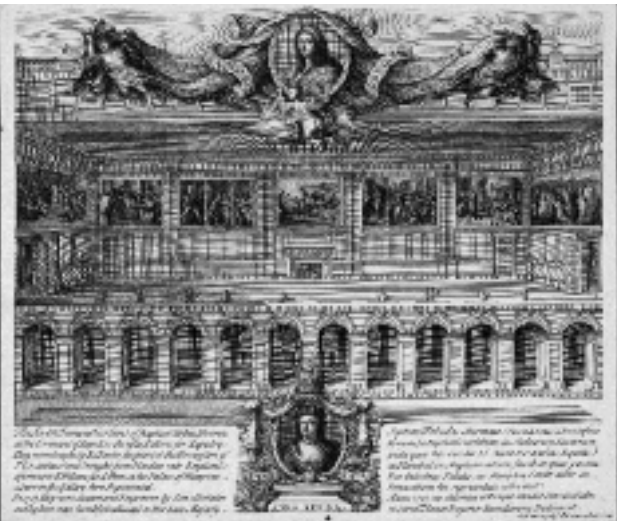
considered among the most successful works by De Matteis today.⁹

It was instead a painter who achieved success in writing on art in the second and third decade of the century. Jonathan Richardson (1665–1745), “one of London’s leading painters” and a portraitist with a select clientele of aristocrats, theologians, scientists and jurists, published *An Essay on the Theory of Painting* in 1715. In this work the author applies and endeavours to adapt the continental tradition of academic theory to the British context, thus filling the gap that had developed.¹⁰ The choice of the essay form, the type of reader addressed, the abundant use of examples of paintings and drawings held in Britain and the particular importance attached to the portrait all reflect Richardson’s identity as a portraitist, connoisseur, shrewd collector and up-to-date reader of English literature and philosophy. While the *Essay* is close in form and subject matter to the *Idée du peintre parfait* by Roger de Piles (1699, published in English in 1706)¹¹ and the same author’s *Cours de peinture par principe* (1708), it differs from them in its aims.¹²

Richardson addressed a broader public, warned against regarding the work of art merely as “ornamental furniture” and endeavoured “to combat a false taste, and a very low one”.¹³

Among the many examples put forward, particular attention is focused on Raphael’s cartoons for the Sistine tapestries, on permanent display in Hampton Court since the beginning of the century. Reproduced in a series of engravings by Simon Gribelin (fig. 2) in 1707, they were objects of great admiration and pride on the part of the British public. As John Shearman points out, it is to Richardson and his view of the cartoons as superb models of “invention, expression, draughtsmanship, grace and grandeur”¹⁴ that we owe the birth of their critical esteem and the “installation of Raphael as an honorary Englishman”.¹⁵ While Richardson did not depart from tradition in his admiration for Raphael,¹⁶ albeit a very British sort of Raphael, he lavished wholly unprecedented attention, however, on Michelangelo’s painting, which he considered “sublime”, thus inaugurating the British admiration of the master’s art that was later to inspire some celebrated pages by Reynolds.¹⁷

2. Simon Gribelin
The Raphael Cartoons on Display at Hampton Court, 1720
engraving, 187 x 220 mm
London, British Museum



Richardson published *Two Discourses*, one on art criticism¹⁸ and the other on connoisseurship,¹⁹ in 1719. While themes regarding the latter — such as recognition of the merits and flaws of a painting, its attribution and distinguishing an original from a copy — were not completely new and had already been touched upon in the second half of the seventeenth century by Félibien,²⁰ De Piles²¹ and Baldinucci,²² Richardson was the first to devote an entire book to them and to attempt to develop a systematic theory.

Like Addison,²³ who thought it necessary to introduce a series of norms to verify the possession of the good taste required to judge literary works, he put forward a system of rules for the correct appraisal of paintings explicitly based on De Piles’ *balance des peintres*²⁴ but expanded and applied to individual works rather than the overall production of artists. The sort of table envisaged for the evaluation of paintings provided space for the artist’s name, the title of the work and the date on which it was examined, as well as the attribution of a maximum of eighteen points for the pictorial qualities of composition, colouring, handling, drawing, invention, expression, grace and greatness. The elements of advantage, pleasure and the sublime were also to be taken into consideration. The points were to be awarded in accordance with the rules of good painting set forth in the treatise and on the basis of personal experience, study and observation.²⁵ Apart from his table, however, Richardson’s great familiarity with works of art led him to formulate very modern views on assessing the quality and originality of paintings and drawings. In his opinion, spreading the practice of connoisseurship through first-hand study, “noble conversation” and the knowledge of ancient art and theories of art

would raise the standards of British collections so as to attract a greater number of visitors and challenge Italy’s primacy.²⁶ Where previous British authors such as Peachman²⁷ and Aglionby²⁸ encouraged the aristocracy to develop a knowledge of art as a fundamental attribute of the true gentleman, Richardson also addressed middle-class readers and therefore made use of a simpler language than the kind generally employed in treatises.

While Richardson never visited Italy, his artist son did so in 1720 and the notes he made served as the basis for *An Account of Some of the Statues, Bas-Reliefs, Drawings and Pictures in Italy*, published in 1722, which describes the greatest works on the itinerary of what was soon to become the canonical Grand Tour for young gentlemen. Here too, Richardson does not stop at simple description but formulates actual aesthetic judgments. As he states in the preface, it is not just the visual and formal properties of artworks that he addresses but rather a “way of thinking” about art.²⁹

Richardson’s writings ended in 1725 with the second edition of the *Theory of Painting*, his most mature theoretical work, where the idea of the sublime, hitherto largely confined to the literary sphere, is introduced with greater clarity into that of figurative art.³⁰ For Richardson, a sublime painting is one capable of surprising rather than just pleasing and educating the viewer, a quality that transcends the rules of “good painting” dealt with in the previous chapters. It is in this sense, as mentioned above, that he ascribes great value to the work of Michelangelo and Rembrandt. It was Edmund Burke’s *Philosophical Enquiry into the Origin of Our Ideas of the Sublime and Beautiful* (1757) that later defined and developed the concept of the sublime as an aesthetic quality distinct from beauty, which elicits various types of emotional response akin to terror.

While Richardson’s theories were warmly received in artistic circles, not least because they were regarded as capable of reconciling consolidated academic theory of the “continental” type with the struggle to give birth to specifically British art and aesthetic theory,³¹ a different fate awaited the writings of William Hogarth (1697–1764). A painter and engraver of satirical and social scenes who was actively involved in London’s artistic and cultural debate, Hogarth played a key role in the already initiated emancipation of British art. After four years at the academy presided over by Vanderbank and Cheron in St. Martin’s Lane, in 1724 he switched to Thornhill’s free school in Covent Garden,

whose aim was the creation of a school of history painting produced by the English for the English.³² In 1735 he was also among the founders of a new academy in St. Martin's Lane based on the principles of democracy and equality among members.³³ After an early period devoted to conversation pieces, Hogarth devoted his energies with great success to series of paintings and above all prints on topical moral subjects³⁴ such as the outstanding *Harlot's Progress* and *Rake's Progress* (titles clearly alluding to Bunyan's hugely popular devotional work *A Pilgrim's Progress*) and *Mariage à la Mode*.

Opposed to the classical and Renaissance ideals and the world of art dealers and connoisseurs,³⁵ Hogarth's views are concentrated in *The Analysis of Beauty* (1753), his longest written work. As his friend Henry Fielding announced in the *Covent Garden Journal* in March 1752, Hogarth proposed to publish by subscription a short treatise, "written with a view of fixing the fluctuating ideas of taste", in which objects would be considered in a new light as regards both colour and form.³⁶ Hogarth himself described the work in a second announcement on 13 July 1752 as intended to serve the curious and refined members of both sexes in establishing the principles of beauty and taste.³⁷ The *Analysis*, whose importance has long been overlooked³⁸ and whose publication was greeted with sarcasm by the "academy party", as well as accusations that Hogarth was not the real author, does indeed mark a departure from the mainstream tradition of writings on art, painters' manuals and aesthetic treatises. Prompted by the battle against the institution of an official academy after the French model,³⁹ it did not meet with the hoped-for success. It was not reprinted in Britain until 1772 and had a negligible impact on contemporary painting by comparison with Burke's *Enquiry* and the *Discourses* of Joshua Reynolds (published as from 1769).

The frontispiece of the *Analysis* encapsulates Hogarth's art and ideas in the emblematic image of a three-dimensional serpentine line (the "Line of Beauty") inside a pyramid with the word *Variety* beneath.⁴⁰ The inscription alludes to the Shakespearean ideal of "infinite variety" put forward in the preface and the transparent pyramid to the ancient symbol of the "triangular glass" dedicated to Venus.⁴¹ The triangle and above all the serpentine line represent not only beauty and grace but also "order of form" as a whole.⁴²

Artists in London had, in fact, been talking since the mid-1740s about the need to establish an abstract form as a starting point for the attainment of beauty in

art, and the painter Giles Hussey had come out in favour of the triangle. Hogarth instead insisted on the undulating, dynamic, serpentine line, which he identified as the matrix of true beauty.

The line of beauty makes an appearance in the self-portrait of 1745 (fig. 3), popularized by the famous *Guglielmus Hogarth* print of 1749. Painted in the year of Swift's death and constituting a sort of spiritual testament of the artist,⁴³ the oval canvas shows Hogarth looking proudly towards the viewer. It is supported both physically and symbolically by three volumes by Shakespeare, Swift and Milton, a purely English literary tradition that denies any foreign and classical influence in his work. At the same time, this rhetorical visual assertion appears to be counterbalanced by the pictorial mastery with which the illusion of the painting within the painting is rendered. The line of beauty appears on the palette and Hogarth's beloved pug Trump is depicted beside him. This portrait, a celebration of Hogarthian Englishness, was intended to take English art beyond the continental and particularly French models,⁴⁴ and heralds the advent of a "new" and "non-academic" art and aesthetics. The garments chosen — informal dress and a Spanish hunting cap (*montero*) instead of a wig — also move in this direction. The reference to the new art is again stressed in the print *Columbus Breaking the Egg* (fig. 4) issued as the "subscription ticket" of the *Analysis*, where a parallel is drawn between the discoveries of the line of beauty and the new world. The visual model used is that of the *Last Supper*, with Hogarth thus presented not only as a great discoverer but also the saviour of mankind.

The preface traces the history of the use of the serpentine line in art through an analysis both of artistic literature and of the works of painters of the past. It is connected in particular with Michelangelo through an episode recounted by Lomazzo: "Michael Angelo upon a time gave this observation to the Painter Marcus de Siena his scholler; that he should alwaies make a figure Pyramidall, Serpentlike, and multiplied by *one, two* and *three*. In which precept (in mine opinion) the whole mysterie of the arte consisteth. For the greatest grace and life that a picture can have, is, that it expresse *Motion*."⁴⁵ As Paulson points out, however, as an empirical theory, the true sources of the *Analysis* are authentically English: Locke's *Essay*, Addison's essays in *The Spectator*,⁴⁶ Protestant iconoclasm and the nascent traditions of satire and the novel.⁴⁷

The *Analysis* opens with the statement of the author's wish to appeal "to the reader's eye, and common



4. William Hogarth
Colombus Breaking the Egg,
1753
engraving, 159 x 191 mm
London, Guildhall Library & Art
Gallery



observation” and rejection of the “blind veneration that generally is paid to antiquity” and the “sort of religious esteem, and even bigotry, to the works of antiquity” into which mankind has been drawn.⁴⁸ The true theory must be “reasonable” and not based on authority and “mystery”.

Though opposed to the cult of antiquity, Hogarth does not hesitate to draw upon the authority of an ancient classical image in order to endow his emblem with greater strength and clarity,⁴⁹ and juxtaposes the serpentine line and the Medici *Venus* in the illustration *Statuary's Yard*, the book's first plate (cat. 34a).

In combining nationalism and empiricism, Hogarth endeavours to assert the primacy of direct observation and focuses attention on the need for a school of painting (obviously English) that would find its subject matter in the real world and contemporary nature (preferably English) rather than the trite reformulation of ancient models. If no statue surpasses the beauty of a liv-

ing woman, the close link between the beautiful and the living, the search for a “perfected” idea of the object in nature, constitutes one of his messages.⁵⁰

The *Analysis* was reviewed and praised only in literary magazines.⁵¹ As mentioned above, it was not very well received in the artistic world, and was indeed attacked in a series of venomous caricatures by Paul Sandby.⁵² While Hogarth thus came out on the losing side in the anti-academic battle, the eighteenth-century fortunes of the *Analysis*, though uneven, were not wholly negative. It was immediately appreciated by Lessing and translated into German as early as 1754.⁵³ It was also read in America and influenced the writings of British authors like Alexander Gerard and Archibald Alison,⁵⁴ it even had some impact on the art of garden design and the theory of landscape.⁵⁵

¹ A. Ashley Cooper, Earl of Shaftesbury, *Characteristicks of Men, Manners, Opinions, Times* (1711), 3 vols., ed. Douglas den Uyl (Indianapolis, 2001).

² T. M. Costello, *The British Aesthetic Tradition. From Shaftesbury to Wittgenstein* (New York, 2013), pp. 11–12.

³ A. Ashley Cooper, Earl of Shaftesbury, “A Letter Concerning the Art, or Science of Design, Written from Italy, on the occasion of the Judgment of Hercules, to My Lord ****”, in *Characteristicks...*, cit., 1711, vol. 3. See also L. Pestilli, “Lord Shaftesbury e Paolo de Matteis: ‘Ercole al bivio’ tra teoria e pratica”, in *Storia dell'Arte*, 68 (1990), p. 95; G. Reuters, “Paolo de Matteis, Lord Shaftesbury und die Bestimmung der zeitlichen Einheit des Gemäldes”, in J. Myssok, L. Schwarte (eds), *Zeitstrukturen* (Berlin, 2013), pp. 33–52; L. Pestilli, *Paolo de Matteis. Neapolitan Painting and Cultural History in Baroque Europe* (Aldershot, 2013), p. 134, note 1.

⁴ Shaftesbury, “A Letter”, cit., 1711. See also L. Pestilli, “Shaftesbury's ‘amusements ... morally turned’: Naples 1711-1713”, in L. Pestilli, I. D. Rowland, S. Schütze (eds), “*Napoli è tutto il mondo*”. *Neapolitan Art and Culture from Humanism to the Enlightenment* (Pisa, Rome, 2008), pp. 295–308.

⁵ Shaftesbury, “A Letter”, cit., 1711.

⁶ N. Pevsner, *The Englishness of English Art* (London, 1956); J. Barrell, “Sir Joshua Reynolds and the Englishness of English Art”, in H. K. Bahabha (ed.), *Nation and Narration* (New York, 1990), pp. 154–323.

⁷ J. Haskell, *Patrons and Painters* (London, 1963), pp. 198–99; J. Brewer, *I piaceri dell'immaginazione. La cultura inglese nel settecento* (Rome, 1999), p. 218 (J. Brewer, *The Pleasures of the Imagination: English Culture in the Eighteenth Century* [New York, 1997]).

⁸ M. Ferrando, “Tertium datur”, in E. Panofsky, *Ercole al bivio e altri materiali iconografici dell'Antichità tornati in vita nell'età moderna* (Macerata, 2010), pp. 286–87.

⁹ L. Pestilli, *Paolo de Matteis...*, cit., 2013, p. 115.

¹⁰ C. Gibson-Wood, *Jonathan Richardson. Art Theorist of the English Enlightenment* (New Haven, London, 2000), p. 9.

¹¹ R. De Piles, *The Idea of a Perfect Painter: or, Rules for Forming*

a Right Judgment on the Works of the Painters (London, 1706).

¹² C. Gibson-Wood, *Jonathan Richardson...*, cit., 2000, p. 143.

¹³ *Ibidem*, p. 144.

¹⁴ *Ibidem*, p. 151.

¹⁵ J. Shearman, *Raphael's Cartoons in the Collection of Her Majesty the Queen* (London, 1972), p. 151; S. S. Dickey, “The Passions and Raphael's Cartoons in Eighteenth-Century British Art”, in *Marsyas*, 22 (1986), pp. 33–46; S. Mora, *Jonathan Richardson's Art Theory: the Canon of History Painting and Its Preeminent Realization in Raphael's Cartoons*, degree thesis, University of Illinois (Ann Arbor, 1996).

¹⁶ Richardson breaks away from the French theories and interprets Raphael on the basis of the Horatian principle *ut pictura poësis*. See S. Mora, *Jonathan Richardson's Art Theory...*, cit., 1996.

¹⁷ A. Blunt, “Des origines de la critique et de l'histoire de l'art en Angleterre”, in *Revue de l'Art*, 30 (1975), pp. 5–16. Reynolds speaks of Michelangelo as a “sublime artist” in the first essays published in *The Idler* and the tenth of his *Discourses*. His point of reference is not Burke but Richardson. See C. Gibson-Wood, *Jonathan Richardson...*, cit., 2000, p. 178.

¹⁸ *An Essay on the whole Art of Criticism as It relates to Painting* (London, 1719). Italian edition by R. Cinà: *Saggio sull'Arte della Critica in materia di pittura* (Bagheria, 2004).

¹⁹ *An Argument in Behalf of the Science of a Connoisseur* (London, 1719). Italian edition by R. Cinà: *Discorso sulla scienza di un conoscitore* (Bagheria, 2003).

²⁰ A. Félibien, *Entretiens sur les ouvrages de plus excellens peintres anciens et modernes* (Paris, 1666–68).

²¹ R. De Piles, *Conversations sur la connoissance de la Peinture* (Paris, 1677).

²² F. Baldinucci, “Lettera a Vincenzo Capponi (1687)”, in G. Bottari, *Raccolte di Lettere sulla Pittura, Scultura ed Architettura scritte da' più celebri personaggi dei secoli XV, XVI e XVII pubblicata da M. Gio. Bottari e continuata fino ai nostri giorni da Stefano Ticozzi*, vol. II (Milan, 1822), pp. 494–534.

²³ Richardson's point of reference was the English periodical press, especially *The Tatler* and *The Spectator*. See R. Cinà, “Presentazione”, in *Discorso sulla scienza...*, cit., 2003, p. 20.

²⁴ *Ibidem*, p. 9.

²⁵ C. Gibson-Wood, *Jonathan Richardson...*, cit., 2000, pp. 187–88.

²⁶ R. Cinà, “Presentazione”, cit., 2003, p. 23.

²⁷ H. Peachman, *The Complete Gentleman* (London, 1622).

²⁸ W. Aglionby, *Painting Illustrated in Three Dialogues* (London, 1685).

²⁹ S. Mora, *Jonathan Richardson*, cit., 1996, p. 146, note 184.

³⁰ F. Fanizza, “La teoria della pittura di Jonathan Richardson e l'Inghilterra di primo Settecento”, in *Studi di Estetica*, 44, 2 (2011), p. 13.

³¹ J. Brewer, *I piaceri dell'immaginazione...*, cit., 1999, pp. 221–22.

³² M. Webster, “Hogarth ‘pittore dell'umanità’”, in A. Bettagno, M. Webster (eds), *William Hogarth. Dipinti, disegni e incisioni*, exh. cat. (Venice, Fondazione Giorgio Cini, 26 August – 12 November 1989) (Vicenza, 1989), p. 6. For Hogarth's Englishness, see W. Bush, *Englishness. Beiträge zur englischen Kunst des 18. Jahrhunderts von Hogarth bis Romney* (Berlin, 2010).

³³ For the English academies, the debate on the founding of the Royal Academy and the relevant bibliography, readers are referred to the study by Carolina Brook.

³⁴ M. Webster, “Hogarth”, cit., 1989, p. 7.

³⁵ J. Burke, “Introduction”, in W. Hogarth, *The Analysis of Beauty. With the rejected passages from the manuscript drafts and autobiographical notes*, ed. J. Burke (Oxford, 1955), p. xiv.

³⁶ M. Webster, “L'analisi della bellezza”, in *William Hogarth. Dipinti, disegni, incisioni*, cit., 1989, p. 58.

³⁷ *Ibidem*. For the engravings *Statuary's Yard* and *Country Dance*, see cat. 34a-b; R. Paulson, *Hogarth. His Life, Art and Times*, vol. II (New Haven, London, 1971), pp. 170–75; C. Davis, “To see with our own eyes”. Hogarth between native empiricism and a theory of ‘beauty in form’”, in W. Hogarth, *The Analysis of Beauty* (London, 1753), 2010 Heidelberg edition, <http://archiv.ub.uni-heidelberg.de/artdok/volltexte/-2010/1217>.

³⁸ R. Paulson, “Introduction”, in W. Hogarth, *The Analysis of Beauty*, ed. R. Paulson (New Haven, London, 1997), p. xi.

³⁹ *Ibidem*. See also study by Carolina Brook.

⁴⁰ For the principle of variety in Hogarth, see F. Menna, *William*

Hogarth. L'Analisi della Bellezza (Salerno, 1988), pp. 103–08.

⁴¹ “Lamozzo says “... The Grecians in imitation of antiquity searched out the truly renowned proportion, wherein the exact perfection of most exquisite beauty and sweetness appeareth; dedicating the same in a triangular glass unto Venus the goddess of divine beauty, from whence all the beauty of inferior things is derived.” Hogarth, *The Analysis of Beauty* (London, 1753), preface.

⁴² C. Davis, “To see with our own eyes”..., cit. (1753) (2010), p. 12.

⁴³ R. Paulson, “Introduction”, cit., 1997, p. xi.

⁴⁴ P. Wagner, “Hogarthian Frames: the ‘New’ Eighteenth-century Aesthetics”, in D. Bindman, F. Ogée, P. Wagner, *Hogarth. Representing Nature's Machines* (Bath, 2001), p. 36.

⁴⁵ *Ibidem*, p. 11.

⁴⁶ For Hogarth and Addison, see R. Paulson, “Introduction”, cit., 1997, pp. xxvi–xxxiv.

⁴⁷ *Ibidem*, p. xii.

⁴⁸ Cit. in *Ibidem*, p. xxiii.

⁴⁹ *Ibidem*, p. xxxiv.

⁵⁰ F. Ogée, “Je-sais-quoi. William Hogarth and the Representation of the Forms of Life”, in D. Bindman, F. Ogée, P. Wagner, *Hogarth...*, cit., 2001, pp. 79–80.

⁵¹ According to T.M. Costello, *The British Aesthetic Tradition...*, cit., 2013, p. 63, the *Analysis* has yet to be sufficiently examined in the sphere of aesthetics.

⁵² For similarities between the views of Hogarth and Reynolds, see G. Perini, “Hogarth's Visual Mnemotechnics: Notes on Abstraction as an ‘aide-mémoire’ for Figurative Painters”, in W. Reinink, J. Stumpel (eds), *Memory and Oblivion. Proceedings of the XXXIXth International Congress of the History of Art* (Amsterdam, 1–7 September 1996) (Dordrecht, 1999), p. 841. For the “battle over the *Analysis*”, see J. Burke, “Introduction”, cit., 1955, pp. xxiv–xxxi.

⁵³ R. Paulson, “Introduction”, cit., 1997, p. xliii.

⁵⁴ *Ibidem*.

⁵⁵ *Ibidem*, pp. li–liv; R. Paulson, “Hogarth and the English Garden: Visual and Verbal Structures”, in J. Dixon Hunt (ed.), *Encounters. Essays on Literature and the Visual Arts* (London, 1971), pp. 82–95.