

A selection of forty-one engravings by the English painter William Hogarth (1697-1764) go^{es} on view today in Gallery G-19 at the National Gallery of Art, complementing the Gallery's special exhibition, Hogarth: Paintings from the Collection of Mr. and Mrs. Paul Mellon.

The prints are from the Gallery's Rosenwald Collection, ~~Both~~ exhibitions will remain on view through May 30.

The print exhibition features most of Hogarth's major series, including A Rake's Progress, A Harlot's Progress, The Four Times of Day, and Industry and Idleness.

The engravings of these series account for much of Hogarth's fame and popularity, since they ^{did much to} helped bring his work to a far wider public than his paintings could have. He sold his engravings through direct subscription rather than through dealers, which ~~helped~~ ^{to} provide him ^{with} a steady ~~source of~~ income and gave him a measure of independence from printsellers and patrons.

In addition to the major series, the exhibition includes other works in Hogarth's moralizing and satirical style, such as The Bench, Credulity, Superstition and Fanaticism, and The Royal Cockpit, and two caricatures, John Wilkes and Simon Lord Lovat. A self-portrait entitled Gulielmus Hogarth shows the artist with Trump, his favorite pug dog.

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The exhibition was organized by H. Diane Russell,
Assistant Curator of Graphic Arts. a

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